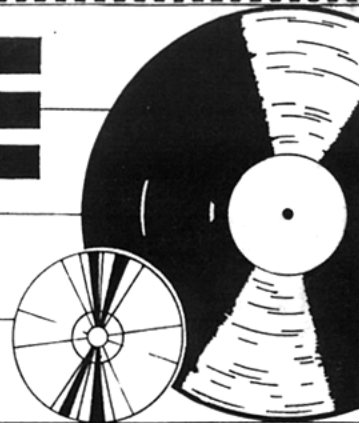


# FILM SCORE MONTHLY



#73, September 1996 \$2.95

## WAR

**RECORDMAN  
TAKES AIM AT  
SOUNDTRACKS  
FOR WAR FILMS**

**DAVID SCHECTER:  
MONSTROUS  
MOVIE MUSIC**

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303 \$2.95



**MILES GOODMAN  
1949-1996**

# FILM SCORE MONTHLY

Issue #73, September 1996

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Andy Dursin would like to point out that the video release of *Unforgettable* inexplicably omits the Nat King Cole song over the end credits, inserting tracked Chris Young score instead. (Must not have paid video rights.)

**Lukas's Secret Shame:** Saw *Unforgettable* in theater.

**Andy's Secret Shame:** Rented *Unforgettable*, several months after Lukas's shame.

**1996 Jeffrey Hunter Blockhead Award:** To Ray Liotta in *Unforgettable*.

There was a local guy here on the Vineyard with two goats, and he didn't want to feel bad when he ate them, so he named them Hitler and Mussolini.

**The Soundtrack Handbook:** Is a free six page listing of mail order dealers, societies, books, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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## C O N T E N T S

Obituary: Miles Goodman	5
Mail Bag	6-7
David Schecter: Monstrous Movie Music	8-10
Recordman: WAR	12-17
Score: CD Reviews	19
Jeff Bond's Summer Movie Column	20-21
Akira Ifukube CD Reviews	22-23

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Checks payable to *Film Score Monthly*. First class/airmail shipping only. Address corrections requested. Send to Film Score Monthly, RFD 488, Vineyard Haven MA 02568, USA. Thanks!

Friends, as you read this I am moving to Los Angeles. An immediate unfortunate impact of this is that the next issue of FSM may not be for several weeks—I have to find a new printer, for one thing, in addition to a place to live, a part-time source of income, and someone to look over my vast East-coast casino and drug-trafficking empire.

Seriously, I don't know what I'm going to do, and I'm not moving out with any job or posh beach-house waiting for me. I'm thankful for all the L.A. people I've met through FSM who have offered to help me. I consider myself very fortunate in this regard. For now, please continue to send all FSM correspondence to the address at left, it will be forwarded to me. Say hi to my mom.

**Events:** The Society for the Preservation of Film Music will hold its Fifth Annual International Film Music Conference in Los Angeles on October 10-13, including the Career Achievement Award dinner for Maurice Jarre. For more info, write the Society at PO Box 93536, Hollywood CA 90093-0536; E-mail: 73201.2211@compuserve.com. • David Raksin will be signing autographs at Borders Books & Music in Westwood, Los Angeles on Sept. 28, 3-5 PM, for his *Bad and the Beautiful* CD.

**Corrections:** Gee, how dare Jeff Bond and I get *The Rock* director Michael Bay's name wrong (#71). But we are sorry for listing *Dark Shadows* composer Robert Cobert's name as "Colbert."

**Publications:** The Sept. issue of *Gramophone* has coverage of the *House of Frankenstein* and *Vertigo* re-recordings, plus around 20 CD reviews. • Issue #8 of *EQ*, the project and recording magazine, has a short interview with Elliot Goldenthal, who is also on the cover. • Staccato is a new film music association in Spain. They've published the first issue of their journal, a 92-page analysis of the respective *Dracula* film scores by James Bernard (1958), John Williams (1979) and Wojciech Kilar (1992). The text is in Spanish, but there are also photos and extensive musical examples. Write Staccato for more info at Vilallonga, 66 baix, 17600 Figueras, Spain; ph/fax: (72) 50 33 52. • *Rosebud: Banda Sonora* is another new Spanish publication, in Spanish. The first issue is 52 pages (glossy) with a George Fenton interview, John Williams concert report and numerous album reviews. Write to Pasaje Artis, s/n, 46002 Valencia; ph/fax: (96) 394 45 92; E-mail: jasaiz@die.upv.es. • The Summer 1996 issues of *Schwann Opus* and *Schwann Spectrum* are devoted to movie music: the former features various Golden Age composer articles, the latter a Thomas Newman interview conducted by Fred Steiner.

**TV Watch:** Jerry Goldsmith was featured in an AMC "Hollywood Report" segment in early Sept., including a short interview. • A 9/12 entertainment segment on *Headline News* spotlighted TV themes, interviewing Mike Post, Earle Hagen and author Jon Burlingame, and showing Mark Snow (*X-Files*) and Jay Chattaway (*Star Trek*) at work.

**German Westerns Book:** *Western Movie Composers* by Michael Stemmer is a new annotated listing of 2006 western films shown in Germany, in English and German. It's DM 49,80 or U.S. \$36; contact Verlag Wiesjahn GmbH, Mail Order Service, Klausenpass 14, 12107 Berlin, Germany.

**Recordman's Disney Book:** Our own Mike Murray's *The Golden Age of Walt Disney Records 1933-1988* will be published by Antique Trader Books in spring '97 (the people behind *Discoveries* magazine). Mike is still seeking contributors; write him for a copy of his "questions" sheet at 8555 Lamp Post Circle, Manlius NY 13104. In the

meantime, we'll have Disney record articles by Ross Care here in FSM in the coming months.

**Emmy Winners:** Best Series Score: *Picture Windows*, "Language of the Heart," Hummie Mann. Mini-Series/Special Score: *The Canterville Ghost*, Ernest Troost. Song: *Bye Bye Birdie*, "Let's Settle Down," Lee Adams, lyrics, Charles Strouse, music. Main Title Theme: *Murder One*, Mike Post.

**Mail Order Dealers:** If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572), Soundtracks Unlimited (310-839-1193) and Super Collector (714-839-3693) in this country.

**Promos:** Michael J. Lewis has pressed, with the assistance of an anonymous donor, an extremely limited promo CD of his score to *Sphinx* (1981).

**Star Wars 2CD Sets:** To tie in with the upcoming *Star Wars, Empire Strikes Back* and *Return of the Jedi* "Special Edition" theatrical re-releases, Fox Music has entered into a deal with RCA Victor to release six CDs of Star Wars music: three 2CD sets, one for each film, released in January, February and March 1997, respectively. These are being produced by Nick Redman, previously of the 4CD box set, with the editing and assembly supervised by Michael Matessino. Each 2CD album will feature the complete John Williams score in chronological order, which will set these discs apart from Arista's 4CD *Trilogy* box set released in 1993. With the cooperation of Lucasfilm, the scores have all been retransferred from the original multi-track elements, which in most cases have not been played since the day they were recorded. The *Star Wars* release will include Williams's original take of the "Binary Sunset" cue, alluded to in his 1977 liner notes, but unheard since the recording sessions and presumed lost. The 2CD set for *Jedi* will include the new orchestral finale composed for the Special Edition by John Williams, but will not include "Lapti Nek" and "Ewok Celebration," as these are being replaced in the film, and will continue to be available only on the Arista box set, which will remain in print. There are no music changes to *Star Wars* and *Empire*, and the presentation of all the cues previously recorded for the films will reflect their original edits, and not any cuts or extensions created to fit the new special effects footage. Across the six CDs, more than an hour of previously unavailable music will be released.

**Recent Releases:** Herbie Hancock's *Death Wish* has come out as a budget U.S. reissue, as well as an expensive foreign one. • *The Spirit of St. Louis/Ruth* (Waxman) should finally be out in Germany from Capriccio. • *X-Files* fans: be paranoid about *dialogue* being included on the forthcoming Mark Snow score album from Warner Bros.

## Record Labels and Their Records:

**Atlantic Classics:** Score albums for *Twister* (Mark Mancina), *Eraser* (Alan Silvestri) and *A Time to Kill* (Elliot Goldenthal) are out. Due Oct. 1: *Michael Collins* (Goldenthal). Due Nov. 19: *Anna Karenina* (Sir Georg Solti, all Tchiakovsky).

**BMG:** The newly recorded 100 Years of Film Music: *Film Noir* CD is due in Germany in Nov. No U.S. release is planned.

**CDG:** George Fenton has started his own record label, CDG, to be distributed by RCA/BMG. Its first releases will be Fenton's own scores for *Multiplicity*, *The Crucible* and *In Love and War*.

**Daring:** Composer Mason Daring's Boston-based label will be issuing the score by another Boston composer, Sheldon Mirowitz, to the acclaimed documentary *Troublesome Creek: A Midwestern Odyssey*. Mirowitz's music to the PBS mini-series *Odyssey of Life* will also have an upcoming CD release.

**DRG:** Due October: *Alexander the Great/Barabbas* (Mario Nascimbene, on 1 CD) and *Ennio Morricone Main Titles* (2CD set, 40 tracks). Due November: *The Mafia in the Movies* (compilation, single CD, six films). Postponed a few months are the single-CD Italian film music compilations *Italians Go to War Vol. 1*, *Literary and Drama Classics* and *Action and Adventure Classics*.

**edel America:** *Two Days in the Valley* (various songs) is out. Due whenever the film is released is *Amanda* (Basil Poledouris).

**Fifth Continent:** Upcoming "...At the Movies" compilations: Sept: Bernard Herrmann (*Night Digger*, *Battle of Neretva*, *Sisters*), Alex North (*South Seas Adventure*, *Cheyenne Autumn*, *Dragonslayer*), Max Steiner (*King Kong*, *Death of a Scoundrel*, and *Our National Parks*, from *This Is Cinerama*). Oct.: Bruce Smeaton (*A Town Like Alice*, *Ice Man*), America (*Best Years of Our Lives*, *The Cardinal*, *Down to the Sea in Ships*, *The Kentuckian*, *Sunrise at Campobello*, *Trial*, *Williamsburg*). Only the newly recorded suite from Daniele Amfitheatrof's *Trial* is previously unreleased. Due next year is an expanded 50th Anniversary edition gold enhanced-CD of *The Best Years of Our Lives* (Friedhofer).

**GNP/Crescendo:** Due late Nov. or early Dec. is *Star Trek: First Contact* (Goldsmith). Pushed back are *Alien Nation* (David Kurtz, TV movies) and *Fantastic Television* (themes compilation). In development is *Greatest Science Fiction Hits Vol. 4*, to be recorded by Dennis McCarthy and orchestra.

**Hollywood:** September 24: *Mighty Ducks 3* (score and songs), *Miramax's Greatest Hits* (various). October 1: *The Crow: City of Angels* (Graeme Revell score; there's also a song album). Oct. 15: *Swingers* (various). October 22: *Ransom* (Howard Shore).

**Intrada:** Due October 15 are two Bruce Broughton CDs to new pictures, *Shadow Conspiracy* and *Infinity*. Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San

Francisco CA 94109; ph: 415-776-1333.

**Koch:** Due October: *Jerome Moross Vol. 2* (Flute Concerto, various works, including some film pieces); a repackaging of *Jerome Moross Vol. 1*; and a repackaging of some of Koch's previously released Bernard Herrmann recordings. Due January is Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. Due February are the two newly recorded Miklós Rózsa albums: 1) Film Noir: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 2) Concert Works: Violin Concerto, Concerto for Orchestra, Andante for Strings.

**Marco Polo:** Due in October is Max Steiner: *Lost Patrol*, *Beast with Five Fingers*, *Virginia City*. Due early 1997: 1) Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. 2) Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, Overture from *The Adventures of Marco Polo*. 3) Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. These are conducted by Bill Stromberg, and reconstructed/restored by John Morgan; the two are recording two more albums in Moscow this month.

**MCA:** MCA was scheduled to issue separately in late Sept. the expanded *E.T.* score CD produced for the upcoming deluxe *E.T.* laserdisc. MCA recently released *Freebird: The Movie* (Lynryd Skynryd 1976 concert film), a spy theme collection (*Mission: Accomplished*, previously released cuts), and five of the original '70s *Brady Bunch* albums.

**Mobile Fidelity Sound Lab:** Coming soon on CD and LP from this audiophile label are two more Bernard Herrmann albums originally on the London label: 1) *The Mysterious Film World of Bernard Herrmann* (1975, *Three Worlds of Gulliver*, *Mysterious Island*, *Jason and the Argonauts*): LP due December, CD January. 2) *Music from Great Film Classics* (1971, *Citizen Kane*, *The Magnificent Ambersons*, *Jane Eyre*, *The Snows of Kilimanjaro*, *The Devil and Daniel Webster*): LP and CD early 1997.

**Milan:** Due Oct. 1: *Ed's Next Move* (new film, various). Dec. 17: *Dead Poets Society* (Maurice Jarre, reissue). *Sunchaser* (Jarre) has been canceled.

**PolyGram:** Oct. 15: *Sleepers* (John Williams),

*Jude* (Adrian Johnston), *Eighth Day* (foreign film). Nov. 5: *Shine* (David Hirschfelder). Nov. 19: *Ridicule* (Antoine Duhamel). Dec. 3: *Portrait of a Lady* (Wojciech Kilar).

**Rhino:** Now out is a *Wizard of Oz in Concert* CD. Due Sept. 3 was *Bachelor in Paradise: Cocktail Classics from MGM Films*; due Sept 17 was *Gone with the Wind* (Max Steiner, 2CD set). Upcoming: Oct. 29: *2001: A Space Odyssey* (various classical); Nov. 19: *Cocktail Mix, Vol. 4: Soundtracks with a Twist*. The 2CD set of *How the West Was Won* (Alfred Newman) will probably be out in January. Rhino will also be issuing *Christmas to the Stars* on CD, an old *Star Wars*-inspired song album.

**Silva Screen:** Due Oct. 15 are *Twelfth Night* (Shaun Davey, orchestral) and *The Ring* (Danielle Steele TV mini-series, Michel Legrand).

**SLC:** Oct. 23: *The Quest* (Edelman), *Chain Reaction* (Goldsmith), *Jun Miyake/CM Tracks Vol. 2*. Nov. 21: *Mrs. Winterbourne* (Doyle), *The Craft* (Revell), *The Fan* (Zimmer), *Hollywood Christmas*. Some titles have already been released by Varèse in the U.S.; the SLC discs have different packaging.

**Sony Classical:** Now out are *The Spitfire Grill* (Horner) and *Celestial Clockwork* (various opera). Due Oct. 8 is Sony's new Bernard Herrmann recording (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films). Also forthcoming are *The West* (TV documentary, various) and *Voices from a Locked Room* (Goldenthal). John Williams has recorded two new albums in London to be released next spring: a film music album (various composers), and the premiere recording of his bassoon concerto, *The Five Sacred Trees*. • Sony's long postponed expanded issue of *Star Trek: The Motion Picture* (Goldsmith)... is still postponed. Why? V'Ger will not disclose that information.

**Varèse Sarabande:** Oct. 22: *Last Man Standing* (unused score, Elmer Bernstein), *Bulletproof* (Elmer Bernstein score), *Stephen King's Thinner* (Daniel Licht), *Xena: The Warrior Princess* (Joe Lo Duca), *The Chamber* (Carter Burwell), *The Alien Trilogy* (re-recording, Cliff Eidelman cond. Royal Scottish National Orchestra). *Jazz Goes to Hollywood: The '70s* has been postponed. Joel McNeely has recorded *Hollywood '96* and a new Herrmann album in Scotland for release next year. •

## CONCERTS

**Alaska:** Oct. 31—Anchorage s.o.; *Twilight Zone* (Constant), *The Addams Family* (Mizzy/Shaiman).

**California:** Oct. 18, 19—Pacific Sym., Santa Ana; *Star Trek* TV (Courage), *Star Trek: The Motion Picture* (Goldsmith). Oct. 19—Antelope Valley s.o.; *Psycho* (Herrmann). Oct. 20—Los Angeles Phil. Pension Fund Concert; *The Magnificent Seven* (Bernstein), *E.T.* (Williams), Herrmann/Hitchcock selections.

**Connecticut:** Sept. 29—Waterbury s.o.; *Star Trek: TMP* (Goldsmith), *II* (Horner).

**Indiana:** Oct. 26, 27—Lafayette s.o.; *Mission: Impossible* (Schifrin).

**Iowa:** Oct. 27—Sioux City s.o.; *The Addams Family* (Mizzy/Shaiman).

**Louisiana:** Oct. 11—Shreveport; *Vertigo* (Herrmann), *Poltergeist* (Goldsmith).

**Maryland:** Sept. 26-29—Baltimore s.o.; French Medley (various).

**Minnesota:** Oct. 31—Carlton College, Northfield; *Psycho* (Herrmann).

**Missouri:** Oct. 31—St. Louis Sym.; *Twilight Zone* (Constant), *Psycho*.

**Nevada:** Sept. 28—Las Vegas Youth

Orch.; *Mission: Impossible* (Schifrin).

**New York:** Oct. 15—Westchester Sym., White Plains; *Star Trek: Next Generation* (Courage/Goldsmith). Nov. 15—Rochester Phil.; *The Natural* (R. Newman), *Generals* (Patton/MacArthur, Goldsmith).

**North Carolina:** Oct. 4, 5—North Carolina s.o., Raleigh; *Guns of Navarone* (Tiomkin), *Taras Bulba* (Waxman). Oct. 19—same orch., *Mission: Impossible*.

**Ohio:** Nov. 21—Whitenburg Univ. Chamber Orch., Springfield; *Psycho* (Herrmann).

**Oklahoma:** Oct. 26—Tulsa s.o.; *Psycho* (Herrmann), *The Addams Family*.

**Oregon:** Oct. 15—Eugene s.o.; *The Lost Weekend* (Rózsa).

**South Dakota:** Sept. 28—Fargo Morehead s.o.; *Psycho*, *Braveheart* (Horner), *Murder on the Orient Express* (Bennett).

**Texas:** Oct. 15—Baytown s.o.; *Gremlins* (Goldsmith), *Ghostbusters* (Bernstein), *Bride of Frankenstein* (Waxman), *Beauty and the Beast* (Holdridge), *Addams Family*.

**Utah:** Nov. 9—Kanab Orch.; *A President's Country Medley* (Tiomkin).

**Virginia:** Oct. 12—Richmond; *Psycho*.

**West Virginia:** Sept. 28, 29, Oct. 2, 3—Wheeling s.o.; *Getysburg* (Edelman).

**Oct. 4**—same orch., *Star Trek* TV theme.

**Canada:** Nov. 3—Winnipeg s.o., Manitoba; *The Continental* (Magnusson & Conrad), *Hemingway's Adventures of a Young Man* (Waxman).

**Finland:** Nov. 7—Helsinki s.o.; *Vertigo* (Herrmann), *Place in the Sun* (Waxman), *Gone with the Wind* (Steiner), *Laura* (Raksin), *Around the World in 80 Days* (Young), *High Noon* (Tiomkin), *Red River* (Tiomkin), French Medley.

**Japan:** Oct. 20—Sendai Orch., Izumity 21; *Around the World in 80 Days* (Young), *Lawrence of Arabia* (Jarre).

**Norway:** Oct. 16, 17—Bergen s.o.; *Alien* (Goldsmith), *Peyton Place* (Waxman).

The Raleigh Pops (i.e. North Carolina Symphony Orchestra) will perform Music from Stage and Screen on Oct. 18, 19; music from *Forrest Gump*, *Tootsie*, *Jurassic Park*, *Ghostbusters*, James Bond movies, *Murder She Wrote*, *Addams Family*.

Maurice Jarre will conduct the BBC Concert Orchestra in a program of his film music on Oct. 16 in London, including world premieres of *Year of Living Dangerously* and Concerto for Electronic Valve

Instrument and Orchestra (original 17-minute concert work in four movements).

"Classical Film Music" with the Classic East Orchestra is scheduled for October 22 at Peterborough Cathedral, UK; host, Ken Russell. This is not film underscore music but classical music used in movies.

The Hamburger Symphoniker in Germany had a film music concert on Sept. 22; another is planned for January 30, 1997.

The Charleston, South Carolina Concert Association is screening live *The Passion of Joan of Arc* (1927) with a new oratorio by Richard Einhorn for orchestra and chorus. • For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Everything subject to change. Thanks go to John Waxman of Themes and Variations for the majority of this list, as he provides the scores and parts to the orchestras. See his web site: [www.serve.com/tnv](http://www.serve.com/tnv). (Professional inquiries only, please.)



## CURRENT FILMS, COMPOSERS AND ALBUMS

<i>American Buffalo</i>	Thomas Newman	Varèse Sarabande	<i>Grace of My Heart</i>	Larry Klein	MCA (songs)
<i>The Big Squeeze</i>	Mark Mothersbaugh	Citadel	<i>Independence Day</i>	David Arnold	RCA Victor
<i>Bogus</i>	Marc Shaiman		<i>Island of Dr. Moreau</i>	Gary Chang	Milan
<i>Brother of Sleep</i>	Herbert von Goltz		<i>Last Man Standing</i>	Ry Cooder	PolyGram
<i>Bulletproof</i>	Elmer Bernstein	MCA, Varèse (score)	<i>Maximum Risk</i>	Robert Folk	Varèse Sarabande
<i>The Chamber</i>	Carter Burwell	Varèse Sarabande	<i>The Rich Man's Wife</i>	John Frizzell	
<i>The Crow: City of Angels</i>	Graeme Revell	Hollywood (2 albums)	<i>She's the One</i>	Tom Petty	Warner Bros.
<i>Emma</i>	Rachel Portman	Hollywood	<i>The Spitfire Grill</i>	James Horner	Sony Classical
<i>The English Patient</i>	Gabriel Yared	Fantasy	<i>A Time to Kill</i>	Elliot Goldenthal	Atlantic Classics
<i>The Fan</i>	Hans Zimmer	TVT	<i>Tin Cup</i>	William Ross	Epic Soundtrax (songs)
<i>Feeling Minnesota</i>	Los Lobos	Atlantic	<i>The Trigger Effect</i>	James Newton Howard	
<i>First Kid</i>	Richard Gibbs		<i>Vertigo</i> (re-release)	Bernard Herrmann	Mercury (OST), Varèse
<i>Fly Away Home</i>	Mark Isham		<i>A Very Brady Sequel</i>	Guy Moon	Angel (songs)

## UPCOMING FILMS

Recent scores recorded with the Munich Symphony, mostly British projects: *20,000 Leagues Under the Sea* (TV), *Mill on the Floss* (both John Scott), *The Warrior on Waverly Street* (Nicholas Pike), *Rebecca* (U.K. TV series, Richard Hartley), *Space Truckers* (Colin Towns), *Meeting of Minds* (Frederic Talmor). Thanks to Munich contractor Paul Talkington for the info.

ANGELO BADALAMENTI: *Lost Highway* (d. David Lynch).

JOHN BARRY: *The Horse Whisperer*, new James Bond film (so extremely tentative), *Amy Foster*.

ELMER BERNSTEIN: *Buddy* (d. Caroline Thompson).

BRUCE BROUGHTON: *Infinity* (d. Matthew Broderick), *Shadow Conspiracy*, *Fantasia Continues* (transitional material), *Simple Wish*.

STANLEY CLARKE: *Dangerous Ground*, *Bill Conti: Napoleon, Dorothy Day*.

MICHAEL CONVERTINO: *Last of the High Kings*, *Jungle 2 Jungle*.

STEWART COPELAND: *The Leopard Son*, *Four Days in September* (Bertolucci).

MYCHAEL DANN: *Kama Sutra*.

DON DAVIS: *Bound* (killer lesbians).

JOHN DEBNEY: *Relic*.

PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Hamlet* (Kenneth Branagh).

RANDY EDELMAN: *Daylight, Gone*

*Fishin', The Sixth Man*.

DANNY ELFMAN: *Extreme Measures* (Hugh Grant, d. Apted), *Mars Attacks!* (d. Tim Burton), *Men in Black*.

STEPHEN ENDELMAN: *Keys to Tulsa*, *Così*.

GEORGE FENTON: *The Crucible*.

ROBERT FOLK: *Bloodstone*.

JOHN FRIZZELL: *Beavis and Butt-Head*.

RICHARD GIBBS: *That Darn Cat*.

PHILIP GLASS: *Bent*.

ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *Batman and Robin*.

JERRY GOLDSMITH: *Ghost and the Darkness*, *Star Trek: First Contact*, *Fierce Creatures*, *Deep Rising* (Silvestri had a scheduling conflict).

MILES GOODMAN: *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard).

CHRISTOPHER GUNNING: *Firelight*.

MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

WILBERT HIRSCH: *An American Werewolf in Paris*.

LEE HOLDRIDGE: *Twilight of Golds*.

JAMES HORNER: *To Gillian*.

JAMES NEWTON HOWARD: *Space Jam*, *One Fine Day*.

IGGY POP: *Brave* (d. Johnny Depp).

MAURICE JARRE: *Sunchaser* (d. Cimino).

MICHAEL KAMEN: *101 Dalmatians*.

JAN A.P. KACZMAREK: *Washington Square* (Agnieszka Holland remake of *The Heiress*, w/ Jennifer Jason Leigh).

WOJCIECH KILAR: *Portrait of a Lady*.

DANIEL LICHT: *Thinner* (Stephen King).

JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone).

HUMMIE MANN: *Sticks and Stones*.

ANTHONY MARINELLI: *Two Days in the Valley*.

WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.

ALAN MENKEN: *Hercules* (animated).

ENNIO MORRICONE: *The Stendhal Syndrome* (d. Dario Argento); film has been released overseas.

DAVID NEWMAN: *Jingle All the Way* (w/ Arnold Schwarzenegger).

RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated), *Michael* (w/ John Travolta).

THOMAS NEWMAN: *Larry Flynt*.

MICHAEL NYMAN: *Mesmer*.

JOHN OTTMAN: *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDORIS: *Amanda*, *The War at Home* (Martin Sheen, d. Emilio Estevez), *Going West* (action, Dennis Quaid, Danny Glover, d. Jeb Stuart), *Murder at 1600* (formerly *Executive Privilege*, w/ Wesley Snipes), *Starship Troopers* (d. Paul Verhoeven), *Breakdown* (w/ Kurt Russell).

RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Marvin's Room* (re-placing Thomas Newman).

TREVOR RABIN: *Glimmer Man*.

J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Spawn*, *The Saint*

(replacing Maurice Jarre).

RICHARD ROBBINS: *La Propriétaire*.  
LEONARD ROSENMAN: *Mariette in Ecstasy*.

WILLIAM ROSS: *My Fellow Americans*, *Out to Sea*, *Evening Star* (sequel to *Terms of Endearment*).

ERIC SERRA: *The Fifth Element* (d. Luc Besson).

MARC SHAIMAN: *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*, *In and Out*.

HOWARD SHORE: *Crash* (Cronenberg), *Ransom* (d. Ron Howard, w/ Mel Gibson), *Looking for Richard* (Al Pacino), *That Thing You Do* (d. Tom Hanks), *The Game* (PolyGram film).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Tarzan: The Animated Movie* (Disney), *Long Kiss Goodnight* (d. Renny Harlin), *My Best Friend's Wedding*, *Fools Rush In*.

SHIRLEY WALKER: *Turbulence* (action).

JOHN WILLIAMS: *Sleepers* (d. Levenson), *The Lost World* (d. Spielberg, aka *Jurassic Park 2*), *Seven Years in Tibet* (from director of *The Lover*).

PATRICK WILLIAMS: *The Grass Harp*.

GABRIEL YARED: *English Patient*.

CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel), *Kilronin* (thriller with Jessica Lange), *Set It Off* (black Thelma and Louise).

HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamwerks), *Bishop's Wife*, *Old Friends*.

## READER ADS

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I mis-typed Stylianos Dracoulis's fax number in his auction list (#71). The correct number is 3642889. My sincere apologies.

### WANTED

**Evan Boris** (6 Saint Andrews Court, Old Westbury NY 11568) is looking for CDs of *Cocoon* (Horner), *Cocoon: The Return* (Horner) and *Krush Grove*.

**Jason Foster** (PO Box 16230, ASU, Boone NC 28608, JF14704@apstate.edu) is looking for studio or composer promo tapes of: *The Sandlot* (D. Newman), *Tommy Boy* (D. Newman), *Species* (Young), *Meteor Man* (Eidelman) and *The Vanishing* (Goldsmith).

**Bob Mickiewicz** (7 Whittemore Terrace, Boston MA 02125; ph: 617-825-7583) is looking for many different recordings, including: *Christmas in Connecticut/Love at Stake* (Cin 2212, C. Fox), *Flower*

*Planet/Roboshaw* (Rogers BRAC-02, D. Newman), *I Quattro Dell'Ave Maria* (Cinevox CIA-5094, C. Rustichelli), *Talespin* (Optical Media, C. Stone), *To Dance with the White Dog* (TV, private pressing, G. Gouret). Will buy or trade from extensive collection. Looking for worldwide trading contacts for imports, obscure/private/promo material, studio-only material. All lists welcome.

**Margaret Ross** (1 Ash Road, Bebington, Wirral L63 8PH, England; ph: 011-44-151-645-9838) wants the following on CD: *Lonely Passion of Judith Hearn* (Delerue), *Bad Dreams* (Ferguson), *Grand Prix* (Jarre), *In an Autumn Garden* (Takemitsu), *Towns Promo One* (Towns). Will buy or trade; send wants list, or large trades list available upon request.

### FOR SALE/TRADE

**Wolfgang Jahn** (Auhofstr. 223/1, A-1130 Wien, Austria, Europe; ph: 0043-1-876-7893) has 12 non-commercial CDs from the "BMG Production Music Library on RCA Label" series for sale, containing music by Morricone, Trovatioli, Micalizzi, Piccioni, Rustichelli, Nascimbene... Minimum bid for each CD is \$75. Auction closes 5 weeks after issue-date. Further info upon request.

**Adam Lewis** (4 Mahanayim St, Haifa

34481, Israel; ph: 972-4-8370054) has for sale *Willow* (Horner) on CD. Best offers.

**A. Ong** (7401 Ridge Blvd, 5A, Brooklyn NY 11209) has for sale CDs: (1) *A Time of Destiny* (Morricone), \$50. (2) *War!* (2CDs), \$20. (3) *Runaway* (Goldsmith), \$40. (4) *Forbidden Zone* (Elfman), \$30. (5) *The Old Man and the Sea* (Broughton), \$25. Add \$1 first CD and \$0.50 each additional for S&H.

### FOR SALE/TRADE & WANTED

**Don Flandro** (9585 Brandycreek Dr #101, Sandy UT 84070; ph: 801-566-4420) has CDs for sale/trade, money orders please, priority shipping incl.: *Shipwrecked* (long box sealed, \$75), *Willow* (like new, \$50), *Stagecoach/Trouble with Angels* (sealed Mainstream, \$30), *Midnight Run* (MCA, Elfman, \$30), *Adams Family* (Cap 98172, \$20). Cassettes all \$20 each, except where noted, incl. shipping: *Silverado* (sealed), *Living Daylights* (sealed), *Three Amigos* (sealed), *Mutiny on the Bounty* (sealed), *View to a Kill*, *Runaway Train* (Enigma), *Masada* (Varèse), *Hot Shots* (Varèse), *Stanley & Iris* (Varèse), *Accidental Tourist* (WB, \$25), *Shipwrecked* (sealed, \$25), *Young Sherlock Holmes* (Hx pro, MCA, \$35). Wanted (buy/trade) on CD: *Boy Who Could Fly*, *Wild Geese* (MFM), *Acci-*

*dental Tourist*, others.

**Ingmar Kohl** (Allbauweg 9h, 45138 Essen, Germany; scrub@hexe.de) is looking for these CDs: *Where Eagles Dare* (633 Squadron, The Lighthorsemen, Steel Magnolias). Has for sale/trade: *Coma*, *Misery* (Bay Cities).

**Rob Knaus** (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has for sale on CD: *1941* (Bay Cities), \$25; *Willow*, \$25; *Gorky Park*, \$20; *Once Around*, \$15; *The Saint of Fort Washington*, \$15; *The Clan of the Cave Bear*, \$7; *Pacific Heights*, \$7. Wanted: *Cujo/Coven* (Charles Bernstein promo), *Polygeist*, *The Lonely Guy* (Goldsmith).

**Scott Somerndike** (649 S. Barrington Ave #105, Los Angeles CA 90049; ph: 310-472-7316) is looking for VHS copies of *Twisted Nerve* (1969, British) and *Williamsburg Story* (1957 documentary). Has for sale/trade *Apollo 13* promo CD.

**Jerry Valladares** (201 Lafitte St, Mandeville LA 70448) has for sale soundtracks on CD: (1) *Chaplin* (Barry), \$7. (2) *Secret Garden*, *The* (Preisner), \$7. (3) *Star Trek: Generations* (McCarthy), \$7. (4) *Meridian* (Donaggio), \$6. (5) *Bonfire of the Vanities* (Grusin), \$7. Please add \$1.00 first CD & \$0.50 each add. Wanted: used and promo CD soundtracks of all types of music. Please send lists.





## Miles Goodman 1949-1996

Composer and record producer Miles Goodman died of a heart attack on Friday, August 16th at his Brentwood home. He was 47 years old.

Goodman's best-known film work came mostly in comedies such as *Dirty Rotten Scoundrels*, *What About Bob?*, *He Said, She Said*, *The Muppet Christmas Carol* and *Housesitter*. He also pulled off on repeated occasions the difficult job of writing instrumental underscore between pop songs, in films such as *Footloose*, *La Bamba*, *Little Shop of Horrors* and *About Last Night*.

Goodman was born in Los Angeles in 1949 and attended Antioch College in Ohio, where he majored in English. He studied Shakespeare in London and

planned to become a director, but ended up in film and music, inspired by his cousin, composer/arranger Johnny Mandel. He began his music studies with Albert Harris in Los Angeles and throughout the '70s was an in-demand rhythm-section arranger. In the late '70s and early '80s he orchestrated for Mandel on such films as *Agatha*, *Being There*, *Deathtrap* and *The Verdict*. He began scoring films and television programs on his own with TV's *James at 15* in 1977.

Goodman's adeptness in both the rock and orchestral idioms led to his work on the high-profile *Footloose* (1984). His arrangements on *Little Shop of Horrors* (1986) commenced his relationship with Frank Oz, who later helmed *What About Bob?*, *Dirty Rotten Scoundrels* and *Housesitter*. Sadly, Goodman was dismissed from Oz's 1995 *Indian and the Cupboard*, for which he had written a beautiful and tender orchestral score, when the producers decided to beef up their subtle film with the freight-train goo of Randy Edelman.

Over the last few years Goodman also enjoyed a career as a successful producer of concept albums. Burned out on film scoring, he moved to Colorado in the early '90s; soon thereafter, a friend at the Private Music label suggested Goodman take a stab at record producing, and Goodman set out on an album of contemporary Brazilian music featuring harmonica great Toots Thielemans, with whom he had worked on the unfunny *Funny About Love* (1990). This album, *The Brasil Project*, was a hit, and Goodman went on to produce two more Thielemans albums, *The Brasil Project Vol. 2* and *East Coast, West Coast*.

Goodman's other successful albums included the critically and commercially successful 1995 *Color*

and *Light: Sketches of Sondheim* on Sony Classical, featuring high-profile jazz artists and Sondheim himself interpreting his songs; *The Billie Holiday Songbook*, with jazz trumpeter, fellow composer and close friend Terence Blanchard; *The Heart Speaks*, also with Blanchard; and *Vanessa Rubin Sings*, on RCA. Goodman has recorded albums with Yo-Yo Ma, Kathleen Battle, Kenny Rankin, and Ottmar Leibert which are still to be released, as is *A Brazilian Christmas*, co-produced with Goodman's close friend, Oscar Castro-Neves.

In a 1995 FSM interview with Andy Dursin (#57), when asked what he would like to do in the future, Goodman replied, "I want to do different kinds of projects. It's very important to me to do films that call for a different musical vocabulary from one that I've been using. I have a very short attention span, and I want to do different things, risk things, and be challenged. And if I have an image at all in the business of doing comedy and sophisticated things, I'd like to do things which have a darker quality to them, and continue to work with film-makers who are challenging and interesting. Also, I'd like to continue in a major way with developing my career as a record producer, and—hopefully—one day down the road bring the two aspects of my career together."

It is a tragedy that Goodman's plans have been cut short; his last films were *Dunston Checks In* and *Sunset Park*, and the upcoming *Larger Than Life* and *'Til There Was You*. He is survived by Katherine Leiner, son Dylan Leiner, daughter Makenna Goodman, brother Leonard Goodman, sister Cynthia Greenbaum, cousin Johnny Mandel and longtime companion Carrie Frazier. Donations can be made to the Miles Goodman Scholarship Fund at Antioch College in Yellow Springs, Ohio. •

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emotions

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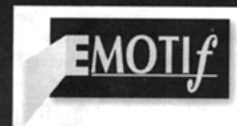
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# MAIL BAG

c/o Lukas Kendall  
RFD 488  
Vineyard Haven MA 02568

...In his review of Miles Davis's *Ascenseur pour l'échafaud* (#70), John Bender likens "Brag[ging] an appreciation of music, exclusive of jazz" to "not com[ing] to terms with Shakespeare, ballet, or Ingmar Bergman." He goes on to say of the latter three, "It is not my prerogative that I don't like them, it's my problem." Yes, John, it is your prerogative; it's just also your prerogative to think of it as a problem.

I am an avid jazz-hater, and have spent much time plumbing the depths of my soul trying to figure out why—a question made even more important by the fact that so many people whose musical opinions I otherwise respect seem to love jazz so much. The best explanation that I have come up with is this: Music exists to express or evoke emotion, and I have yet to find a single genuine emotion in my experiential repertoire that jazz expresses or evokes. (Don't believe me? Listen to any jazz piece and tell me, without an uncertainty or mincing of words, what emotion it's illustrating.) Perhaps it is the ambiguity created by this lack of emotion that jazz listeners find so interesting, but for me it is just frustrating. Jazz is unique because its processes are more important than its end result—having the music is less important than making it. Having talked to many jazz fans and jazz musicians over the years, I have come to the conclusion that jazz has real worth only to the musicians who play it: for them it is the perfect union of art, therapy and self-expression. Those listeners who get something out of jazz do so not because of the music itself (which has no value once it's created, it's the act of creating it that's important), but because they vicariously adopt the role of the jazz players, and in so doing virtually experience the art, therapy and self-expression mentioned above. I am unable to do this, which is why my ears are deaf whenever jazz falls on them.

The pragmatic explanation of jazz's greatness is seriously flawed. "Jazz is our music, and this is because it is of our place (North America) and of our time (the 20th century)." In terms of milieu, jazz may indeed be our music, but then so is rock & roll (Chubby Checker and Elvis were 20th-century North Americans too), and John isn't issuing a polemic supporting that using the same argument. And even if jazz is "our" music, so what? That's not a reason to like something. By that logic, Lukas should love all '90s movies because they are "ours," too.

Owen T. Cunningham  
3 South Ct  
Ellington CT 06029-3029

A minor point first: rock and roll and jazz are closely related in that they are both derived from African music. Elvis's whole success came from his being "a white kid who sang like a black man," to paraphrase the record-label logic of the time.

I am sorry that Owen doesn't like jazz, because that seems like it would be a drag. His comments on the performance-oriented nature of jazz are perceptive. Its backbone is improvisation, the shift of the music's creation from composer to performer,

and that can be frustrating for people who like to follow a tune—the whole idea is thwarting the tune, playing around it.

I disagree with the thesis that music "exists to express or evoke emotion." In Ingmar Bergman's *Persona*, one character compliments an actress by saying how wonderful artists are, since they exist to entertain and instruct others; Bergman later said this was meant to make the character seem foolish and ignorant, since this populist idea is, to him, the total antithesis of art. (P.S. Ingmar Bergman is the director, Ingrid Bergman is the actress from *Notorious*.) I don't think music exists to do anything. I thought that was the point of art, that it was not fulfilling some societal function—"I'm going to make this painting because I want to, I need to, and what people think is their problem." Maybe the point of jazz is to piss off Owen T. Cunningham, to make him think about how he perceives music and what effects it has on him. In this sense, it's worked. To be pragmatic, I would suggest that Owen and his fellow jazz-haters not scrutinize the genre to find out what emotions it is supposed to be transmitting, but to listen to it as an atmosphere. Jazz suspends time through its processes of improvisation, and suspends tonality through its stacking of thirds into seventh and ninth chords. Go with the flow, baby.

...I am writing in response to two letters published in #71. Ted Naron seemed to get a charge out of the fact that I was unaware that Oliver Nelson (*Last Tango in Paris*) passed away in the early '70s. First, I am sorry to learn of Mr. Nelson's passing; second, corrections and/or addenda are always appreciated and should always be gratefully acknowledged. However, when they come with a dweeby attitude it kind of leeches all of the romance out of the occasion. Like my uncle Chuck used to tell me, "Boy, whenever you're correcting someone, leave the sarcasm at home." In addition, and this might come as a surprise to Ted, I do not research the mortal status of every personage that finds mention in my writings. Unless I have some specific reason to suspect otherwise I assume that people, wherever they are, are breathing. Keeps me from getting depressed. As for my "lather," it still stands. If, in fact, there was simply no time for Nelson and Gato Barbieri to further collaborate, I would qualify that as a tragedy. Oh, and in deference to Ted's needs—my uncle Chuck went to his reward in 1993. March, I think.

Michael Lim submitted a great letter; an insightful guy and a gentleman to boot! Mike, I have to touch upon some of your points. You speak of the publication (FSM) being more polished but less exciting now than when it was a club. I respect the fact that you enjoyed FSM in its infancy, but any ongoing, complex human endeavor needs to evolve in order to maintain vitality, and this applies to everything from governmental systems on down to specialized publications such as this one. I wish for FSM to continue for decades (sorry Lukas!), but if it is to last it must change and grow. You also take note of Lukas "flying off the handle" and offer that perhaps his ideas and opinions are not fully formed yet. My response is: Of course! and, Thank God! He flies off the handle because he is passionate. The best magazines are always the ones helmed by people who are on fire about what they do. The very last thing that I would care to see

would be FSM published by someone in their twenties whose opinions and ideas were already locked down tight—I shudder just to think about it! I do not think FSM is perfect; I do see it getting better as it rolls along. It is my opinion that we, the film music fans, are very lucky indeed to have a young man of the exceptional caliber of Mrs. Kendall's son running the show. And Lukas, you will print this letter with the compliments intact or I will personally come to the Vineyard and kick your butt. [He visited anyway. -LK]

P.S. A.J. Lehe wanted to know about the discrepancies between the versions of the *From Russia with Love* theme recorded on the album and in the film. I always felt one of the major differences was the omission of the jazzy organ from all of the recorded versions; that is, until I got a copy of *John Barry Revisited*, Ember SE 8008. To my ear it sounds pretty darn close to the film version, except that the organ doesn't do that little wobble when the "opening titles girl" shakes her bust. Speaking of bust, this particular album sports a *naked lady* on the cover. If my mom reads this she'll take it away from me.

John Bender  
3724 Colby St  
Pittsburgh PA 15214

...In the May issue (#69) John Bender stated in his article "First Dive" that the film *Carnival of Souls* was Candy Hilligoss's (not her real name) only cinematic vehicle. Ms. Hilligoss co-starred in the 1963 horror drama *Curse of the Living Corpse*, a film directed by Del Tenney (*Horror of Party Beach*) which was the motion-picture debut for a soon-to-be-star Roy Scheider. He was the surprise villain in the film. If my memory serves me well it was also one of the first *American* horror films to have partial nudity.

Dan Somber  
4190 Bedford Ave, Apt 4J  
Brooklyn NY 11229

I love the things I learn editing this magazine. It's a great education. (I am not kidding.) Partial nudity, cool. See p. 23 for updates from John re: his column.

...Re: Randy Salas's review of Rhino's Erich Wolfgang Korngold album, *The Warner Bros. Years* (#70):

I had similar thoughts about the sound quality, and what I perceived to be the small orchestra size. I have read (in *The Cue Sheet*, I believe) that the *Robin Hood* orchestra comprised 63 players, and an article in the current *American Cinematographer* mentions 54 players for *The Sea Hawk*. As to the Gerhardt series, I remember the *New York Times* reviewer of the first album stating his belief that the orchestra was less than 70.

I would compare the sound on this album to the recent *Wizard of Oz*, or to any available Alfred Newman music-track performances. *Wizard* utilized an orchestra in the 50 range, and the *Diary of Anne Frank* liner notes to the original Fox album refer to an orchestra of 60. I have the impression that Newman preferred working with an ensemble of this size, even on a project such as *The Greatest Story Ever Told*. None of these sound quite so "compact" as the Korngold album.

The difference may well be due to the extreme filtering that was evidently felt necessary, causing a loss of resonance. I am aware that film music is, or was, recorded "dry," and I personally prefer that sound. I

associate it with a certain incisiveness in conducting style, a very tight ensemble, that was typical of all symphonic recordings until the last 20 years.

I agree that Korngold has been well served in re-recordings of his film work. I assume this was due to the control and care exercised by his family, namely George Korngold. I do wish George Korngold had been equally exacting with some of the other entries in the Gerhardt series.

Alexander Goldstein  
101 Clark St Apt 6K  
Brooklyn NY 11201

...I agree with Andy Dursin in part: the songs for *The Hunchback of Notre Dame* indeed are part of the best song-score since *Beauty and the Beast* five years ago. But to tackle the whole film, not just the score, couldn't *Notre Dame* have been more than a faster-and-funnier rewrite of *Beauty*? *Notre Dame* practically falls over itself to hit every point of Disney's formula for these animated films, which made it feel like a rushed collection of moments that didn't quite connect to each other, except for at the very end. The mood-shifts often were sudden and awkward, especially when the goofy "A Guy Like You" played right after the scene of Paris in flames. There are the requisite goofy sidekicks, though *Notre Dame*'s gargoyles aren't anywhere near as elegantly justified as the Cocteau-inspired "animate objects" of *Beauty*. These guys seem to have been shoehorned into the plot. The climax was almost exactly like the "Final Confrontation" of *Beauty*, with the bad guy yet again falling to his death while battle rages all around (along with the sidekicks joining the fight and being funny). At least Disney has found another way of saying "it's what's inside that counts," but that was the message of *Beast*, *Aladdin* and parts of *The Lion King*, along with most other Disney productions. Aren't there other messages Disney can try to send—other than "Buy our merchandise"?

Also, I'm sure we can agree that Disney could be more diverse in the composers it hires, in case Menken burns out or gets hit by a bus. The fanboy in me wonders how Michael Kamen would tackle an animated score; look at his *Adventures of Baron Munchausen*, and you'll get some hint. (Also, think of how many songs Kamen has produced.) Hopefully Disney gives Bruce Broughton another shot at an animated film, since the guy deserves a hit and his score to *The Rescuers Down Under* is good as music, not just as a collectible CD. I think it's one of the more interesting non-Menken scores for a recent Disney film, especially with its "Main Title," which is a blast. (Exactly what kind of "transitional material" is Broughton doing for *Fantasia Continued*?)

Christopher Walsh  
22405 NE Ilfaern Lane  
Dundee OR 97115

I assume Broughton will be writing the "connective tissue" between the different *Fantasia 2* segments of classical music... like arranging a medley.

...Most of us groan when yet another "soundtrack" appears on the shelves, replete with 10 or so pop songs, totally unrelated to the film they're supposed to come from. What's even worse is when the latest Michael Kamen soundtrack comes out with no program on the back and almost a 90% chance of getting, maybe, 10 minutes

of score and the rest, either pop schlock or yet more steals from the *wonderful world of classical music!* (I love classical music, but that's not what I buy soundtracks for.) I'm a sucker for Kamen soundtracks because I usually enjoy the films they're from, but with the exception of *The Dead Zone* and *Mr. Holland's Opus*, I have had it with his products. Nevermore!

Unfortunately, I went off on a tangent, as some of us score collectors are wont to do! My point is, George Lucas's *American Graffiti* is a film that uses 40 or so pop oldies that are integral to the story(ies), and if you're a fan of the film, to listen to the soundtrack is to vividly recall, scene for scene, the movie. It's beautifully done, and my question is, musicals aside, can you think of any other films that actually use popular songs this way? I can't.

Gary W. Roberson  
2611 Arbor Road  
Broomall PA 19008

*Martin Scorsese's Mean Streets (1973).*

...I am probably wasting my time replying to the unlettered statements of John S. Walsh. It is obvious that Walsh is only mouthing the received opinion and knows little about early film music. I re-read his article "Kong, Kane and Everything Else" (#62). I suggest that Walsh do the same.

He opened his description of Steiner's *King Kong* score as "the bible of film music" and ended it saying "Influence? Take a look at your soundtrack collection." He also wrote "...who better than Steiner to show... how to use lots of music instead of just scene setting bits...." These statements imply an innovation in what Steiner did in *Kong* that is not supported in any way by Walsh. Steiner himself scored at least five films prior to *Kong* that contained substantial music scores. Why then is *Kong* the "bible?" What film scores followed *Kong* between 1933-35 that showed its influence? One could just as easily point to the 1936 *Charge of the Light Brigade* or *Captain Blood* and make the same claim.

Walsh might have referenced accounts from contemporary trade papers, dissertations on the evolution of film music, even anecdotal information to support his claims. In fact the only corroboration in the entire article was a meager assertion that Goldsmith quit his job to take up film composing after seeing *Spellbound*.

Walsh has the temerity in his preamble to say "These are the scores that cut a path through the woods. Whether it's direct inspiration... I have no idea. Fortunately for me, neither do you."

What Walsh offered, then, was not the ten most influential scores, but ten archetypal signposts in his own mind. Had his article been titled "Ten Memorable Film Scores" it would at least have been labeled as opinion and not implied an authority that does not exist.

I offered an example of an influential 1930 film score and gave supporting reasons. I never commented on the quality of the film, score, or composer. The fact that this film has now slipped into relative obscurity does not diminish its historical standing. How many people today remember *The Broadway Melody*, a film that had a profound impact on the evolution of the movie musical and its production techniques?

Finally, Walsh resorts to the tactic used by someone who has nothing substantial to

say: name call anyone who questions his hyperbole. For the record, a few of the errors committed by Walsh: North and Rosenman's "20th century dissonance" was preceded by Prokofiev's film scores, among others; Fred Steiner's doctoral dissertation was on Alfred Newman, not *Psycho*; and although Waxman's music may have "made us laugh," the "self-parodying scene in the blind hermit's den of smoke and booze" in *Bride of Frankenstein* had no musical accompaniment.

I think all readers of *Film Score Monthly* would welcome an authoritative, well-documented article about the evolution of film music. We're still waiting.

Richard H. Bush  
73 Killian Avenue  
Trumbull CT 06611

...What about a look in FSM at the new classical music, often the better alternative to film music? When I look at most recent releases of film music, I see a conspicuous non-quality to them, with their poor inspiration. Have a look to the modern composers in Europe, like Arvo Part or Luigi Nono, or American composers like John Adams or John Corigliano (*Altered States* is some of the best film music ever written)—Goldenthal sometimes seems to be a (very good!) shadow of Corigliano.

Is there a conflict with the European style of film music? Serra's *Professional* is some of the best music ever written for film, I think. It works perfectly in the picture and gives it the atmosphere it needs. Typically European sound! His *GoldenEye* is really not so bad; the attacks in your magazine are often very silly and embarrassing! Okay, I had to say this. I enjoy your work. It is often good in the style of writing, and informative too!

P.S. I'm not an Eric Serra fan!

Torsten Koch  
Lohbergstr. 44  
D-50939 Cologne  
Germany

Having seen *The Professional* on Cinemax 400 times I have come to enjoy that score. It's an interesting if flawed film: detailed and elaborate, with some stylish action sequences, but crushingly obvious and sentimental in the relationships. Ooh, let's see if the hit man befriends the little girl. Serra's style is appropriate for Luc Besson, but ran so against the grain of James Bond that I consider *GoldenEye* a potentially entertaining film forever ruined. I tend to mock European pop styles because they seem to be terrible American fads recycled in even cheesier versions—whatever stupid thing was a hit here ten years ago, like disco or techno, is now huge in Hungary. So I'm not making fun of Europeans, but of the despicable global phenomenon of cultural colonialism. And, the sad truth is—correct me if I'm wrong—continental Europe has had little to contribute to pop music for some time. I like Abba though. Plus you guys smoke too much.

...I have been an avid reader of your most enjoyable film music magazine for quite some time now. I do find your Mail Bag letters along with the *Desert Island Films* more than a little interesting. The letters on a good number of occasions appear to be written by very agitated film music admirers, especially when they write about who they think is the most brilliant at his art. I have listened to film scores since around the age of 13 and am continuing to do so

to this day. I must admit the scores from the Golden Age of filmmaking I enjoy so much more. Composers Steiner, Korngold, Waxman, Tiomkin, Newman, Rózsa, Friedhofer, etc. wrote most of the best film music we shall ever hear. They seemed to come up with winners on nearly every occasion. Today's composers Goldsmith, Bernstein and Williams (all three have been around a good while now) have their admirers too, and quite rightly so. They have all composed very fine scores indeed, also like the earlier composers they are a credit to their art. Max Steiner's music was however just that extra special; perhaps the word to describe his genius is *magic*. Time after time, whatever type of film Max was to score, I came out of the cinema knowing on most occasions I had just seen a most enjoyable entertaining movie made even more so by the *musical magic* and *brilliant inventiveness* of the man I rate (and there are many thousands more like me) the *greatest film composer of all time*.

Max without any doubt wrote more *memorable film scores* than any other composer. Hopefully you may have been lucky to have seen and heard the following films; I list just a few: *The Three Musketeers*, *The Charge of the Light Brigade*, *The Garden of Allah*, *A Star Is Born*, *The Life of Emile Zola*, *Gold Is Where You Find It*, *Tovarich*, *Jezebel*, *Four Daughters*, *The Oklahoma Kid*, *Dodge City*, *Dark Victory*, *The Old Man*, *Angels with Dirty Faces*, *Daughters Courageous*, *We Are Not Alone*, *Gone with the Wind*, *Dr. Ehrlich's Magic Bullet*, *Virginia City*, *All This and Heaven Too*, *City for Conquest*, *A Dispatch from Reuters*, *The Letter*, *Santa Fe Trail*, *The Bride Came C.O.D.*, *Dive Bomber*, *Sergeant York*, *One Foot in Heaven*, *They Died with Their Boots On*, *Captains of the Clouds*, *In This Our Life*, *The Gay Sisters*, *Desperate Journey*, *Now Voyager*, *Casablanca*, *Watch on the Rhine*, *Passage to Marseille*, *The Adventures of Mark Twain*, *Since You Went Away*, *Arsenic and Old Lace*, *The Conspirators*, *The Corn Is Green*, *Mildred Pierce*, *Tomorrow Is Forever*, *San Antonio*, *My Reputation*, *Saratoga Trunk*, *A Stolen Life*, *The Big Sleep*, *Cloak and Dagger*, *The Beast with Five Fingers*, *Pursued*, *Cheyenne*, *The Unfaithful*, *Deep Valley*, *Life with Father*, *The Voice of the Turtle*, *The Treasure of the Sierra Madre*, *The Woman in White*, *Silver River*, *Key Largo*, *Johnny Belinda*, *Fighter Squadron*, *Adventures of Don Juan*, *The Fountainhead*, *Beyond the Forest*, *White Heat*, *Flame and the Arrow*, *The Glass Menagerie*, *Rocky Mountain*, *Dallas*, *Operation Pacific*, *On Moonlight Bay*, *Jim Thorpe All American*, *Force of Arms*, *Close to My Heart*, *Distant Drums*, *Mara Maru*, *Springfield Rifle*, *The Iron Mistress*, *The Caine Mutiny*, *King Richard and the Crusaders*, *The Violent Men*, *Battle Cry*, *Helen of Troy*, *The Searchers*, *Death of a Scoundrel*, *Band of Angels*, *Escapade in Japan*, *All Mine to Give*, *Fort Dobbs*, *Darby's Rangers*, *Marjorie Morningstar*, *The Hanging Tree*, *John Paul Jones*, *The FBI Story*, *A Summer Place*, *Cash McCall*, *Ice Palace*, *Dark at the Top of the Stairs*, *Parrish*, *The Sins of Rachel Cade*, *Susan Slade*, *Rome Adventure*, *Spencer's Mountain*, *A Distant Trumpet*, *Youngblood Hawke* and *Those Callows*.

All these scores were Max Steiner at his very best, even if towards the end the films being made at Warner began to tail off in quality. Warner Bros. First National Pictures had been a great film studio through

the '30s, '40s and '50s. All good things come to an end and slowly but surely Warner's were losing the wonderful people that had made them the great studio they were. But Max Steiner was still there writing his magical scores, and to think that at the great age of 76, the great composer would still compose a western score as vigorous and exciting as *A Distant Trumpet* in 1964. In his final year, aged 77, he would write that truly *beautiful* score for Walt Disney, *Those Callows*. Steiner indeed had the magic touch, from *King Kong* in 1933 to his final curtain in 1965. He was a genius too without any doubt: the film music master for all seasons! He scored the two *most popular pictures of all time*: *Casablanca* (1942) and *Gone with the Wind* (1939); one of the greatest westerns of all time: *The Searchers* (1956); most of the great Bette Davis and Errol Flynn classics; *White Heat* (1949), the all-time greatest James Cagney gangster film; *The Treasure of Sierra Madre* (1948), Humphrey Bogart's classic masterpiece; also Bogart's great private eye classic *The Big Sleep* (1946); finally, Edward G. Robinson's classic film, his best-ever role, *Dr. Ehrlich's Magic Bullet* (1940).

I only hope that today's young filmgoers have a chance to see many of these Steiner-scored films on TV or perhaps video, for *Gold Is Where You Find It* (1938).

Brian Reeve  
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England

...I want to apologize to Mr. Mark Mancina; my letter you published (#68) called his work a "Casio treatment." I realize Mr. Mancina has produced an album by Emerson, Lake and Palmer, *Black Moon*; therefore, he should know how to use synths. But has he learned from Keith Emerson? I don't think so. Good use of synths requires good musicianship; for example, Keith Emerson is a great pianist, and has also written an excellent piano concerto, with orchestra. Also he has done some fair soundtrack work (*Nighthawks*, *Inferno*)—yet the electronic work is always accompanied by orchestra and/or players. Another fine example is Rick Wakeman; *The Burning* is a fine electronic-piano soundtrack (plus guitars and other instruments). But to me the best example of how electronics should work in film scoring is "Myths and Legends of King Arthur and Knights of the Round Table" by Rick Wakeman—not a soundtrack, but it should be. There is a judicious balance between electronics, choir and orchestra—at times seeming like a battle for supremacy in the work, reminiscent of the piano-orchestra battle for dominance in Tchaikovsky's Piano Concerto #1.

Other examples of course are some of Jerry Goldsmith's work, but the master himself suffers also in purely electronic scores (I hate the *Hoosiers* main title); again, I believe balance is the key. Goldsmith scores that use both mediums well include *Logan's Run* and *Basic Instinct*. But sometimes blending doesn't work: why does Randy Edelman keep using those irritating keyboards when he's got an orchestra? I find his music good, yet those electronics! Watching *Dragonheart* was truly irritating: can someone tell him this?

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# DAVID SCHECTER & MONSTROUS MOVIE MUSIC

**Monstrous Interview by BILL WHITAKER**

When it comes to the increasingly busy film music re-recording scene, what goes bump in the night takes on a whole new meaning.

More than any other genre of film, fantasy movies about vampires, flying saucers, werewolves and overgrown insects are being tapped for their vibrant music scores. After remaining locked in studio vaults and aging composers' closets for decades, scores for movies with lurid titles and hard-to-believe scenarios are not only being unearthed but reappraised for their persuasive power.

Which makes sense. After all, because so many vintage horror and sci-fi films have such wildly far-fetched plots, the music was often written with a special flair and imagination—the kind you need when you're putting together a film about, say, truck-sized ants taking over Los Angeles sewers or, say again, a disembodied hand running loose in a household of feuding heirs.

Chilling evidence of this trend has already been served up this year. Marco Polo recently released two volumes of music from Universal's beloved horror heyday of the late 1930s and early '40s, including the remarkable *House of Frankenstein* (Marco Polo 8.223748), a rousing work so musically reasoned and striking that film music archivist John Morgan and conductor William Stromberg agreed the 1944 score rated being re-recorded complete by the Moscow Symphony Orchestra—a rare mark for any vintage film score. In addition, a companion disc (Marco Polo 8.223747) offered lengthy suites from *The Wolf Man* (1941), *Son of Frankenstein* (1939) and *The Invisible Man Returns* (1940), again with vividly faithful performances overseen by Stromberg and Morgan, who adore this moody genre and its unique scores.

But with all the attention shown horror film music of the late 1930s and early '40s, it was only natural requests filter in for music from Universal's memorable science-fiction films of the 1950s. If that is, indeed, your own sentiment, never fear. (Or, better yet, fear plenty!) Right on the heels of Morgan and Stromberg's work in Moscow has come an unusually intensive series devoted entirely to sci-fi film music from the wonderful age of Ike, atom bomb drills, commie paranoia and, of course, bug-eyed monsters. The man behind the series: David Schecter, a fellow writer who's recently jumped into producing—but with a passion for the music of a particular genre and a particular period.

Recorded last December by the Radio Symphony Orchestra of Cracow under conductor Masatoshi Mitsumoto, the albums are *Monstrous Movie Music* and *More Monstrous Movie Music*. They include a 27-minute suite from Bronislau Kaper's 1954 score for Warner Bros.' *Them!* (including, besides music for monster ants, an engaging fugue for everyday, ordinary ants), a 19-minute suite from David Buttolph's 1953 *The Beast from 20,000 Fathoms*, another 19 minutes from Universal's *Tarantula* (most by Herman Stein, though watch out: Schecter plans another suite of *Tarantula* music by Mancini—ironically, most of it originally drawn from yet other films), 20 minutes from *Gorgo* and 20 minutes from Universal's *It Came from Outer Space* (1953).

Smaller doses are offered from *Monolith Monsters*, *The Mole People* and *It Came from Beneath the Sea*, though again Schecter promises more lengthy suites from these first two films in the future, thanks to more music becoming available from closet shelves and rat-infested storage sheds.

Schecter and his wife, composer and arranger Kathleen Mayne, have even created their own label—aptly dubbed Monstrous Movie Music. That's the best way to get the discs, too—by writing Monstrous Movie Music, Dept. E, PO Box 7088, Burbank, CA 91510-7088. The CDs are \$16.95 each, plus \$2.75 for the first disc and 50 cents for each additional disc. Hardcore fans, though, may want CDs autographed by either former Universal staff composer, Irving Gertz or Herman Stein (only one per disc). They're going for \$26.95 each. The composers, incidentally, both speak highly of David's interest in their music, though both still seem somewhat shocked that anyone is showing an interest in their work after four decades.

What follows isn't so much an interview as a conversation. When David returned my call one night, the answering machine at my house clicked on in another room and caught the whole exchange on tape. With David's kind permission, I'm offering it here in an abridged version.

Just talking with the 41-year-old monster movie fan can be intoxicating. One quickly senses the energy in his voice, his hunger to record every last note of music from classic science-fiction films of the '50s, and his joy in sharing knowledge about this oft-neglected music, some of it miscredited because of the number of hands involved in individual scores, especially at Universal. He calls himself, "by default, the foremost Universal music expert, at least from the late '40s on, just because I've had access to many of the composers' original sketches and scores and tapes and cue sheets." He's clearly a fanatic about ensuring that the music be played at the same tempi and with the same instrumentation as it was heard in the films. And he has a love-hate affair with the old Dick Jacobs album of brief sci-fi and horror film music cuts—a disc that has been often reissued, despite its awful arrangements.

We began our conversation by talking about *Films in Review* and its critic's estimation that Marco Polo's recent film music releases under John Morgan now set the standard for all film music re-recordings to come. David, a friend of the hefty film-music archivist, said he admired the way recent Marco Polo albums have been programmed, with lengthy, representative suites rather than the "greatest hits" approach so many other labels favor. He also spoke of the love Morgan and Stromberg have for the films and their music.

**Bill Whitaker:** Are you pretty well-acquainted with the film music community? I mean, how did you get into all this?

**David Schecter:** Well, my wife, Kathleen Mayne, is a classical composer. She studied composition with Ernest Gold for many years, so we kind of found ourselves in the film music circle—always running into people like Henry Mancini, Basil Poledouris and Elmer Bernstein. A lot of my friends are record producers and I knew I could do



what their jobs entailed, so I didn't feel like a novice when I decided to produce this project myself. This is really a dream come true for me. I've long wanted to do something with all that marvelous monster music. I mean, I'm a child of the '60s.

**BW:** Same for me. How old are you?

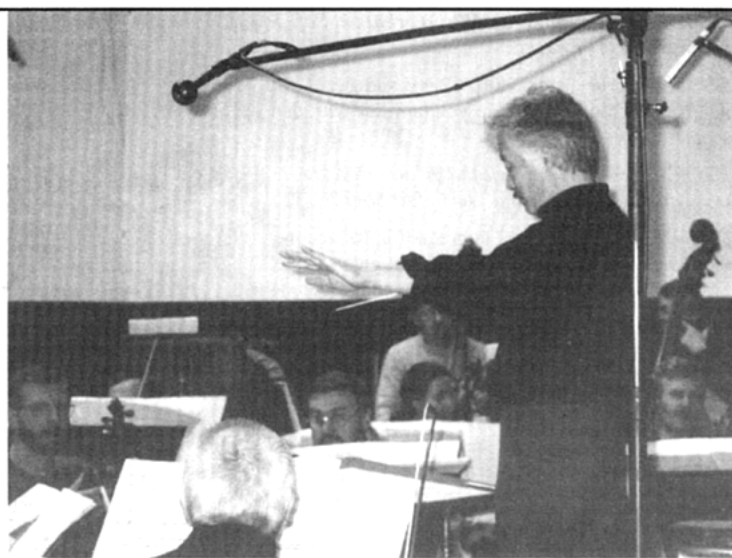
**DS:** 41. Yeah, grew up watching the late show in New Jersey....

**BW:** Ohio for me. Chiller Theatre in Columbus, 11:20 every Friday night. They didn't have enough news for a whole half-hour so they started the double-feature early!

**DS:** I used to get that magazine, *Famous Monsters of Filmland*, and they'd advertise in the back for that Dick Jacobs album of snippets from all those old horror movies. I like to tell everyone one of my goals with this recording project is to make it so that everyone can finally take their Dick Jacobs albums and throw them out the window! Actually, the Jacobs album is probably my favorite album of all time because it was the only one out there that had any of the Universal music on it, but it's been out for 40 years, sounding very little like the originals, so I think it's time to offer an alternative. We're only duplicating 1:45 of music from that album ("Visitors from Space" from *It Came from Outer Space*)—the only music on either of our CDs that has ever been recorded before. And the 1:45 that Jacobs did was a horribly butchered version of the original cue, which is almost three minutes in length, and which we've recorded in its entirety. But I know the composers featured on the Jacobs album were and are not happy with Dick's arrangements. Herman Stein bought it almost 40 years ago, played it once, probably cried, and never listened to it again until he brought me his copy and I played it for him. This time he merely groaned!

**BW:** What do you like about the old monster music?

**DS:** Well, I just loved the movies. And when you'd seen the movies so many times, the music just became part of it, just as much as the special effects. It was very good music—even before I was really aware there was music in films I was just aware that when you heard the music without the images, it still captured the movies. When Varèse Sarabande reissued the Dick Jacobs album back in 1978, that was about the first soundtrack album I bought. You know, the funny thing was my mom wouldn't let me spend the \$3.98 to buy the original album growing up and so when the reissue came out I bought it. The first cut was Hans Salter's *The Mole People* and I thought, "God, this is wonderful music!" And it didn't matter that the tempi were



Left: David Schecter, Dorothy & Irving Gertz, Kathleen Mayne. Right: Masatoshi Mitsumoto conducts the Radio Symphony Orchestra of Cracow.

wrong and that the arrangements were wrong. I mean, the string section sounded like it was about four people and maybe three of them had had lessons! But even then, it took me back.

**BW:** Maybe I'm reading too much into the music, but it seems those scores summed up the hopes of post-war America, at least in the more harmonious moments. And dangers laid out by communies and the atomic race were, of course, captured in the extremely harsh dissonance—the kind Universal wouldn't have tolerated in the 1940s, even when a werewolf was loose.

**DS:** Absolutely. I guess I've read everything into it, as you can tell from my liner notes.

**BW:** I really wonder why someone hasn't attempted these scores before.

**DS:** Two reasons. The first is because finding the music was nearly impossible and has taken me well over a year. These were not "A" pictures; many were low-budget, and the music scores were probably treated even more shabbily than the scores of the "A" pictures were. *Tarantula* was tracked from about 20 films, as well as having original music written for it, and it was a major effort finding all the bits and pieces, which were spread all over the place. But I somehow managed to find 88 of the 90 cues in the film. And I hope to find the other two before I depart this world. The second reason has to do with the legal clearance you must obtain before you can record any previously unrecorded music. I spent a year and a half getting all the rights to this stuff and it was monumental—all the studios and multiple publishers.

**BW:** That must've been a nightmare.

**DS:** Oh, it was a nightmare, and it dominated my life for a long, long time. But I think it's worth it. The appeal of these things is that most of them are special-effects films, so for the people who love them and have seen them a hundred times, the music is ingrained in their subconscious. It's just like the music from the '40s Universal horror stuff. People watch 'em again and again, so the music almost has a larger part in it than it does, say, for swashbucklers. I mean, there aren't a lot of people out there who are *Gunga Din* fanatics who will watch it 40 times. But, like with the Ray Harryhausen films, some of these people buy the laserdiscs and watch 'em in their sleep! So we're kind of aiming these at the fans of the films themselves rather than the film music crowd. But I think the film mu-

sic crowd will also love it.

**BW:** Yes, but always provided you're faithful to the tempi and balances!

**DS:** My number one goal was to be as accurate as possible because I know that's the most important thing for me. I still remember the first time I played *The Ghost and Mrs. Muir* [from Elmer Bernstein's groundbreaking Film Music Collection LP series] and I thought it was a wonderful listening experience—it's probably my favorite soundtrack re-recording—but it wasn't the exact reading of the original film. And I figured since this would be the first time any of this (sci-fi) music was being recorded, it had to be accurate. It had to be the way it sounded on the scoring stages back in the '50s.

**BW:** I imagine your wife was a big help when it came to reconstructing the Universal sci-fi scores.

**DS:** Katy has been the one responsible for putting the music together. She got started in the soundtrack business doing parts and proof-reading for Doug Fake's Rózsa series on the Intrada label. She did all the parts for Danny Robbins, who reorchestrated it. She's also worked for the estates of Alfred Newman, Jerome Moross and other composers.

**BW:** Sounds like a lot of work for her lately.

**DS:** She uses this Finale software program to orchestrate. It enables you to play it back and you can actually do an audio proof in addition to the visual proof. So when Doug went over to London for the Rózsa, and with the rates the London Sinfonia charges, he was able to record over two hours of music with no wrong notes.

**BW:** That's great. Every little bit helps. When John Morgan and Bill Stromberg and my wife and I were in Moscow for the *Frankenstein* albums a year ago, John and Bill spent most of their nights in this cold, austere hotel room, correcting all the copyists' mistakes. Russian prostitutes were constantly ringing up, trying to get their business!

**DS:** Right. My wife wouldn't have allowed any Russian prostitutes to get anywhere near us! Anyway, we're a small organization, basically Katy and I, with Masa bringing the music to life. And we have a wonderful cover artist in Robert Aragon, who's created faithful visuals to remind people of the films.

**BW:** Were the rights to all this music hard to get?

**DS:** They were hard to get because you first had to

track down who owned the rights, which took me all over the country and the world by phone and fax. And since none of this music had ever been recorded before, some of the people wanted to get to know us so they could ascertain our integrity, but my wife has such a wonderful smile and friendly voice that they took one look or listen at her and were happy to help us out. It wasn't quite that simple, but I think people can recognize when you're not a crazed fanatic who has only a personal agenda, but rather you want to treat the music they own with the proper respect. In addition, we made it a priority to get to know all the surviving composers and their families, since many of these composers were having their music recorded for the very first time. They were all extremely helpful in helping us find the music as well as know the history behind it. Getting to know them has been the real joy of our project.

**BW:** Did you have any problems working with Warner Bros. and the other studios?

**DS:** Well, I'm real fortunate to have some good contacts at the studios. I'm a good friend of the head of Warner Bros.' music department, so they let me do *Them!* and *Beast from 20,000 Fathoms*, and I guess from what I found out later is that people had been trying to get the rights to do those for ages and Warners has not let anyone do it. Like with *Them!* A lot of people had announced it, but nobody was ever able to do it. And it's the most desired score in the history of monsterdom!

**BW:** Did these studio music executives look at you like you were nuts?

**DS:** Well, a little bit, but I have good referrals and I like to think I'm a pretty nice guy. My wife and I are very honest and our number-one goal was to treat the music properly. I think people recognized their music was in good hands. We certainly want to break even on this so we can keep going, but we wanted to be truthful to the films. I think people sense that. Like with Warners, they said, "Well, what do you want to do from *Them!*, the main title?" And I said, "No, we want to do very lengthy suites from *Them!* and *The Beast from 20,000 Fathoms*, and to record it so that it sounds like film music rather than concert music." And they said, "Oh, well, good, go ahead." Because I think some other labels had approached them about doing the main title kind of stuff.

**BW:** I'm surprised any studio executive would

show that kind of integrity. Was a great deal of reconstruction required?

**DS:** The Warner Bros. stuff, *Them!* and *Beast*, did not. Neither did *Gorgo*. Are you familiar with that score?

**BW:** Oh, yeah. When I left the theater as a kid, I was whistling that—is it a Welsh folk song?

**DS:** Well, it's an original composition for accordion and it's just glorious. It was written by Angelo Francesco Lavagnino, a composer who's revered throughout the world but practically unknown in the U.S. We hope this re-recording will bring his great talents to the ears of many new listeners. We have the score from that in Lavagnino's hand. I'm friends with the composer's daughter.

**BW:** I'm unacquainted with your conductor.

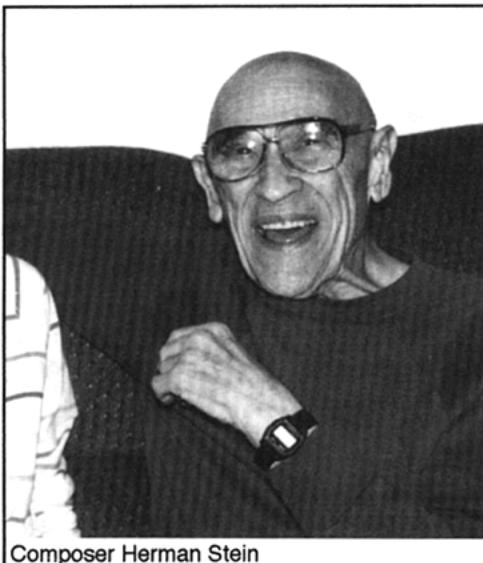
**DS:** Masatoshi Mitsumoto is someone we met last year when he was conducting for a Society for the Preservation of Film Music event. He had worked with the Cracow Radio Symphony Orchestra on a previous project, and the orchestra really enjoyed working with him, so he was a natural. In addition, he's a Hollywood session cellist, so he knows the difference between film and concert music. I think you'll hear plenty about him after these albums. He is the finest I have ever heard. He studied and studied the original soundtracks, just like Bill Stromberg did with those new *House of Frankenstein* and *Wolf Man* re-recordings just out on Marco Polo. Masa knew what we were trying to do, where the goal wasn't to reinterpret but to recapture what, say, [Universal music director] Joseph Gershenson did and not what the conductor today wants to do. That means a conductor without a huge ego and Masa did a job more splendid than we could have hoped for.

**BW:** How was the orchestra?

**DS:** They're a superb group of musicians. The orchestra is composed of more younger players than it was a few years ago and they get very excited and really engaged in this music. It was much tougher music to play than they initially thought. These were the works of very gifted composers—not studio hacks—so it was as difficult as some of the classical works they've recorded. Because it was monster music, we had to program all the brass-heavy cues in a way that didn't wear out the players' lips. All of the players gave marvelous performances. They were so thrilled. It was like, "This is great American music, all we ever get to play is Russian music!"

**BW:** I think once the orchestra gets swept up in the fun of it all, as the Moscow Symphony did with the *Frankenstein* recordings, success is assured. At least that's how Bill Stromberg felt.

**DS:** I guess the most difficult thing for us was we went over this past winter and all these Polish musicians were wearing parkas because there wasn't heat in the recording studio at the beginning, and there was so much "clothes noise" that we had to record those cues over again at a subsequent session. However, once the heaters were moved in, everyone stripped to their sweaters and we had no problems at all. But when you've got 14 microphones—and we close-miked the orchestra to get all the detail in these scores—well, you can hear everything! The advantage of close-miking is that these recordings will not sound like you're sitting in the cheap seats of a concert hall but they'll have a presence and impact like what you hear in the movie theaters. I felt this was important for scary monster music, where the orchestra—representing



Composer Herman Stein

the monster—should sound like it's in the same room as you.

**BW:** I imagine Universal's original scores had all been trashed.

**DS:** If they do exist, nobody's seen them in ages. We have a few of them in our own collection from other Universal films of that era, and they enabled Katy to study David Tamkin's original orchestrations before tackling difficult scores like *The Monolith Monsters*. My wife had to reorchestrate most of the Universal stuff—*Tarantula*, *Monolith Monsters*, *It Came from Outer Space* and *The Mole People* and the Bakaleinikoff stuff from Columbia (*It Came from Beneath the Sea*). When John Morgan first heard about our project in the very beginning, he wanted to get to know us, because he had been hoping to record some of these scores at some future time, and he wanted to make sure they were in good hands. We, along with many others, consider John to be the finest reconstructionist out there, so it meant a lot to us that he would come over and look over some of the reconstructions to make sure they were accurate. Of course, we had to feed John dinner every time he showed up, and since John has a healthy appetite, that inspired Katy to do a great job. Otherwise he would've kept coming over and we would have gone broke from the food bills! Hope John knows we're kidding! We really wanted to be historically accurate. We had the advantage of not only having the conductor scores, we had some of the original sketches, which contain a lot of information the conductor's scores don't have. We also had some of the original music tracks, so we didn't have to listen to non-stop monster roars until you have a splitting headache. But it was still an awful lot of work.

**BW:** What's the big revelation? With the horror albums John and Bill did in Moscow, it was never-before-heard funeral music from *The Wolf Man*, beautiful stuff snipped out of the film just before release in late 1941 and never heard since.

**DS:** Well, there's music that hasn't been heard in every one of the films. Like *Gorgo* was completely butchered by the studio and half of Lavagnino's score was thrown out. The main thing is you haven't heard so much of this music anyway because it's been buried under monsters roaring and women screaming. But the most famous instance of what you're talking about is from Bronislau Kaper's *Them!* Remember when they look at that documentary film about the busy little ants? It was a four-minute sequence they cut down to three minutes

later. But Kaper wrote a fugue for it. And if you know the film, you also know it just comes to a crashing halt at that point, it's dead, it's boring without any music or anything. So Kaper wrote this four-minute fugue, even though he knew it wouldn't survive the picture because it was so classical. They actually recorded this fugue and the tape went to Ray Heindorf's son [Heindorf was music director on the film], and it vanished and Kaper said it was one of his favorite pieces, too. But we got the music and recorded it. The tough part was where to put it on this particular album. I mean, it's adorable, it's funny, it has this really amusing ending, but it's still a classical piece that does not sound at all like film music.

**BW:** What are some of the things you want to do in the future?

**DS:** Well, we're going to stick with the sci-fi/fantasy thing right now. For one thing, in one of our next two albums we're going to do the complete score to *This Island Earth*. It will include a lot of music that never made it into the picture.

**BW:** I love that sequence where the saucer heads for its watery destruction at the climax.

**DS:** That's Hans Salter and it's original. It's an entirely original score, and because it's such an important score, I'm going to do the whole thing, 30 minutes long. I was telling Herman Stein, who wrote so much of the music, how sad it was that when he was doing all these films, science fiction was looked down upon, that if he'd done the same score today it would be nominated for an Oscar. It's a landmark score and all anyone knows from the credits is Joe Gershenson. [Gershenson was Universal's Russian-born music director through the 1950s and routinely was listed in the credits, often without the composers who actually wrote the music ever being mentioned.]

**BW:** I know Gershenson wrote hardly anything.

**DS:** Joe didn't write any music as far as anybody knows. He was an excellent conductor and administrator, as well as a great judge of talent, but he was not a composer. *This Island Earth* was 75 percent Herman Stein, Henry Mancini did about 15 percent and Hans Salter wrote the concluding cues. But it's a major score and I want to do it complete.

**BW:** How about Albert Glasser? He was such a remarkable composer in the sci-fi realm, even if all his pictures were absolute stinkers.

**DS:** I called Albert Glasser recently and he's going to get together with us to discuss re-recording some of his music. Again, as with most of the composers, Albert doesn't own the rights, so whether or not we'll be able to get legal clearance is something we'll find out down the road. Although we're doing mostly larger-budget films, we're trying to put a small-budgeted score on each album. Like with *This Island Earth*, we might do *The Brain from Planet Arous*. Even John Morgan has said, "You've got to do *The Brain from Planet Arous*." It has this real hokey little march, but anyone who's seen it is going to love it!

**BW:** Who on earth did that?

**DS:** Walter Greene. He did a lot of really low-budget pictures.

**BW:** Sounds like you're not at a loss for sci-fi scores to record, nor ideas.

**DS:** No, but whether we can even recover our substantial expenses for these first two albums remains to be seen!



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5 Corners, Howard	\$40	Double Dragon, Ferguson	\$7	London Concert, Franke	\$15	Robin Hood: Prince Thieves, Kamen	\$7
Aces: Iron Eagle III, Manfredini	7	Down & Out in Beverly Hills, Summers/various	5	Lord of the Rings, Rosenman	8	RoboCop 3, Poledouris	7
Addams Family, Shaiman	7	Dracula (Varèse), Williams	20	Lorenzo's Oil, various	5	Robot Wars, Arkenstone	7
Addams Family Values, Shaiman	7	E.T., Williams	5	Love at Large, Isham	5	Robot Jox, Talgorn	7
After Dark, My Sweet, Jarre	10	Earthquake, Williams	10	Love in the Cinema (Milan), various	5	Rocky IV, various	5
Age of Innocence, Bernstein	6	Edward Scissorhands, Elfman	10	MacArthur, Goldsmith	15	Rover Dangerfield, D. Newman	7
Aladdin (Disney), Menken/Ashman	5	Enemy Mine, Jarre	40	Madgalene, Eldelman	7	Ruby, Scott	10
Allen Nation (TV), various score	8	Excessive Force (Bay Cities), C. Bernstein	15	Magnum PI (var. TV themes), various	7	Rush, Clapton	7
Alive, Howard	7	Exit to Eden, Doyle	7	Mask (score), Edelman	8	Russ Meyer Vol. 1, various	20
American Gigolo (Japan), Moroder	20	Exotica, Danna	7	Masters of the Universe (Silva), Conti	8	Russ Meyer Vol. 2, various	20
American Graffiti, various	15	Extreme Justice, Frank	7	Masters of Universe (Varèse), Conti	15	Samantha, McNeely	7
Amo non Amo (Japan), Goblin	20	Extreme Prejudice, Goldsmith	10	Matinee, Goldsmith	15	School Ties, Jarre	7
Angel, Safan	7	Falcon & Snowman, Metheny/Mays	7	Meridian, Donaggio	12	Screenplaying, Knopfler	7
Apocalypse Now, Coppola	15	Falling from Grace, Germano/various	5	Metropolis, various	10	Scrooged, various	5
Around the World in 80 Days (Japan), V. Young	7	Fantasia - Selections from (promo), various	10	Miller's Crossing, Burwell	8	Searching for Bobby Fischer, Horner	9
Arrival, Band	8	Far Off Place, Horner	8	Misery, Shaiman	8	Shadow, Goldsmith	8
At Play in Fields of the Lord, Preisner	8	Faraway, So Close!, Pettigand/various	5	Mission: Impossible, Elfman/various	7	Shattered, Silvestri	20
Avengers (Varèse VCD), Johnson	10	Fatal Attraction, Jarre	7	Mo' Better Blues, Lee	5	Shawshank Redemption, T. Newman	7
Baby the Rain Must Fall/Caretakers, Bernstein	15	Ferngully (score), Silvestri	7	Mobsters, Small	8	Sicilian, Mansfield	25
Backbeat (score), Was	5	First Knight, Goldsmith	10	Mom & Dad Save World, Goldsmith	12	Silence of the Lambs, Shore	7
Back to the Future I, Silvestri/various	8	Fisher King, Fenton/various	5	Moon Over Parador, Jarre	25	Six Days Six Nights, Nyman	8
Back to the Future III, Silvestri	8	Flight of the Navigator, Silvestri	10	Moonraker, Barry	7	Sleeping with the Enemy, Goldsmith	7
Bad Channels, Blue Oyster Cult	7	Flintstones, Newman/various	5	Mountains of the Moon, Small	35	Smoke, Portman/various	5
Bad Girls, Goldsmith	9	Fly II, Young	15	Moviola, Barry	5	Snow White & Seven Dwarfs, various	5
Basic Instinct, Goldsmith	7	For Love or Money, Broughton	8	Mr. Lucky (RCA), Mancini	15	score/songs	
Batman, Prince	5	Forrest Gump (score), Silvestri	9	Mr. Saturday Night, Shaiman	6	Soapdish, Silvestri	9
Batman Forever (score), Goldenthal	9	Forrest Gump (2CD), Silvestri/various	12	Mrs. Doubtfire, Shore	7	Sophie's Choice, Hamlisch	8
Battlestar Galactica (edel), Phillips	9	Four Rooms, Combustible Edison	7	Music Box, Sarde	10	Specialist, Barry/various	6
Beastmaster 2, Folk	15	Frankie's House, Beck	5	Music from Alfred Hitchcock Films (Varèse), various	10	Specialist (score), Barry	7
Best of James Bond 30th Anniv.	7	Free Willy, Poledouris/various	5	Music from Films of Steven Seagal (GNP), Frank	8	Spielberg/Williams Collaboration	8
Best of Nightmare on Elm Street, various scores	7	Friday the 13th (TV), Mollin	7	Mutant, Band	8	Spies Like Us, Bernstein	20
Best of the Best II, Frank	8	From Dusk Till Dawn, Revell/various	7	My Life, Barry	5	Stand & Deliver, Safan	9
Best Shot (Hoosiers), Goldsmith	10	Gas Food Lodging, Adamson/various	6	Nails, Conti	7	Star Trek: Deep Space 9, McCarthy	8
Beyond the Mind's Eye, Hammer	8	Ghost (Varèse), Jarre	5	Naked Gun 2 1/2, Newborn	8	ST:TNG Vol. 1, McCarthy	8
Big Trouble in Little China (France), Carpenter	30	Ghostbusters II, various	5	Net, The, Isham	8	ST:TNG Vol. 2, McCarthy	8
Blink, Fiedel	7	Godfather III, Coppola	7	Netherworld, Bryan	6	ST:TNG 3CD box, McCarthy/Jones	40
Blood & Concrete, various	5	Gods Must Be Crazy II, Fox	7	The NeverEnding Story, Moroder/Doddinger	12	Star Trek Sound Effects, FX	10
Bloodsport (edel), Hertzog	10	Gold Diggers, McNeely	8	Never Say Never Again, Legrand	8	Star Trek V, Goldsmith	8
Blue Chips, Rodgers/various	5	Gone w/ the Wind (Stanyan), Steiner	20	Nightmare Cafe, Robinson	7	Star Trek Vol. 1 (Varèse), various	15
Blue Collar, Nitzsche/various	8	Gorillas in the Mist, Jarre	8	Nine Months, Zimmer	7	Star Trek Vol. 2 (Varèse), various	15
Blue Max (Varèse VCD), Goldsmith	15	Great Escape, Bernstein	8	Nixon, Williams	9	Star Trek Vol. 3 (GNP), Kaplan/Fried	8
Bodies, Rest & Motion, Convertino	7	Gremlins (import), Goldsmith	10	Nothing But Trouble, Kamen/various	5	Star Trek: Voyager, Chattaway	8
Body of Evidence, Revell	7	Gremlins 2, Goldsmith	10	Nun's Story (Stanyan), Waxman	20	Subspecies, Aman Folk Orch.	12
Bodyguard, Silvestri/various	5	Guns of Navarone (Japan), Tiomkin	30	Once Were Warriors, various	7	Sudden Death, Debnay	8
Bonfire of the Vanities, Grusin	6	Havana, Grusin	5	One Step Beyond (TV, Japan), Lubin	20	Supergirl (Varèse), Goldsmith	35
Bopha!, Horner	8	Heart of Midnight, Yanni	6	Only the Lonely, Jarre	7	Swing Kids, Horner	7
Born on the Fourth of July, Williams	8	Heathers, D. Newman	7	Orchestral Film Music (2CD), Lewis	25	Tales from Darkside, various score	10
Braveheart, Horner	11	Heaven & Earth, Kitaro	7	Orlando, Motion/Potter	6	Tall Tale, Edelman	9
Bridges of Madison County, various	5	Henry & June, various	7	Oscar, Bernstein	8	Teenage Mutant Ninja Turtles II, DuPrez/various	5
Bronx Tale, various	5	Hitcher, Isham	7	Out for Justice, Frank	10	Television's Greatest Hits Vol. 2	8
Bugs Bunny on Broadway, Stalling/Franklyn	8	Hollywood '94, various scores	7	Outland/Capricorn One, Goldsmith	9	Television's Greatest Hits '70s & '80s	8
Bugsy, Morricone	5	Hot Shots!, Levay	30	Paper, R. Newman	5	Terminator (orig. w/ songs), Fiedel/various	8
Cape Fear, Herrmann/Bernstein	10	Hot Shots! Part Deux, Poledouris	30	Parenthood, R. Newman	7	Terms of Endearment, Gore	20
Casper, Horner	10	Hudson Hawk, Kamen	10	Passenger 57, Clarke	7	Three Men & a Little Lady, Howard	8
Casualties of War, Morricone	20	Ici Totote Rasputin, Hossein	15	Pastime (Bay Cities), Holdridge	10	TimeCop, Isham	8
Charade (RCA), Mancini	15	I'll Do Anything, Zimmer	7	People Under Stairs, Revell/Peake	15	Tom & Jerry, Mancini	8
Children of the Corn II, Licht	10	In the Blood, various	5	Perfect World, various	5	Too Late the Hero, Fried	20
Cinemagic, Grusin	6	In Name of the Father, Jones/various	5	Peter's Friends, various	5	Toonful (Varèse), Nicastro	5
City of Joy, Morricone	6	Inner Circle, Artemyev	5	Phantom of the Opera, Segal	15	Total Recall, Goldsmith	10
City Slickers, Shaiman	8	Inquirer (Preamble), Herrmann	20	Philadelphia (score), Shore	11	Twilight Zone Vol. 2, various	25
City Slickers II, Shaiman	7	Interview with the Vampire, Goldenthal	8	Piano, Nyman	7	Twilight's Last Gleaming, Goldsmith	11
Client, Shore	8	Iron Will, McNeely	8	Picture Bride, Adler	7	Two Moon Junction, Elias	9
Commitments Vol. 1, various	5	James Bond 13 Orig. Themes, various	5	Pirates (Varèse), Sarde	25	UHF, Yankovic	5
Commitments Vol. 2, various	5	James Bond 30th Anniv. Coll. (2CD)	15	Platoon Leader, Clinton	7	Under Siege, Chang	7
Company Business, Kamen	7	Jason Goes to Hell, Manfredini	7	Player, T. Newman	9	Underneath, Martinez	7
Congo, Goldsmith	8	Jaws, Williams	9	Pokergeist 2 (longer), Goldsmith	8	Universal Soldier, Franke	7
Consenting Adults, Small	7	Jaws 2, Williams	8	Prelude to a Kiss, Shore	8	Unlawful Entry, Horner	12
Cool World (score), Isham	12	JFK, Williams	8	Presumed Innocent, Williams	7	Wall St/Talk Radio (reissue), Copeland	9
Cousins, Badalamenti	10	John Scott Conducts Favorites, Scott	8	Prince of Tides, Howard	7	Warlock, Goldsmith	10
Crash + Burn, Band	5	Johnny Handsome, Cooder	7	Promised Land, Howard	20	Weeds, Badalamenti	25
Criminal Law, Goldsmith	25	Johnny Mnemonic, Fiedel/various	5	Proud Rebel, Moross	20	Where the River Runs Black, Horner	20
Crocodile Dundee, Best	7	Johnny Yesno, Cabaret Voltaire	5	Pulp Fiction, various	8	White Palace, Fenton	8
Crow (score), Revell	7	Jungle Book, Poledouris	8	Quantum Leap, Bunch	9	White Sands, O'Hearn	5
Dad, Horner	25	Just Cause, Howard	8	Quest for Fire, Sarde	25	Who Framed Roger Rabbit?, Silvestri	45
Dances with Wolves (gold), Barry	20	Kentuckian (Preamble), Herrmann	30	Raggedy Rawney, Kamen	9	Willow, Horner	65
Danzon, various	5	King Rat, Barry	10	Raising Arizona/Blood Simple, Burwell	8	Wim Wenders Film Music (import), Knieper	8
Dave, Howard	9	King Solomon's Mines, Goldsmith	9	Raising Cain, Donaggio	8	Wired, Poledouris/various	20
Death Becomes Her, Silvestri	15	Kung Fu (TV), Danna	7	Ramblin' Rose, Bernstein	25	Witness, Jarre	10
Deep Star Six, Manfredini	6	Labyrinth, Jones	7	Rampage, Morricone	10	Wolf, Morricone	6
Desperado, various	6	Last Action Hero (score), Kamen	7	Real McCoy, Fiedel	8	Year of Living Dangerously, Jarre	10
Desperately Seek Susan, Newman	15	Legends of the Fall, Horner	8	Red Dawn, Poledouris	7	Young Guns II, Bon Jovi/Silvestri	5
Die Hard 2, Kamen	8	Lethal Weapon 2, Kamen	7	Red Scorpion, Chattaway	8	Young Indiana Jones Vol. 1, Rosenthal/McNeely	8
Die Hard with a Vengeance, Kamen	9	Lethal Weapon 3, Kamen	7	Red Shoes Diaries, Clinton/various	7	Young Indiana Jones Vol. 2, Rosenthal/McNeely	8
Dingo, Legrand/Davis	5	Leprechaun, Kiner	9	Remains of the Day, Robbins	5	Young Indiana Jones Vol. 3, Rosenthal/McNeely	8
Doctor Zhivago (CBS), Jarre	6	Leprechaun 2, Elias	9	Renaissance Man, Zimmer	7	Young Indiana Jones Vol. 4, Rosenthal/McNeely	8
Don Juan DeMarco, Kamen	8	Let Him Have It, Kamen	6	Reservoir Dogs, various	7	Younger & Younger, Zimmer	7
Don Quixote, Schiffrin	12	Lionheart (Intrada), Scott	7	Return to Oz, Shire	20	Zed & Two Noughts, Nyman	8
Donaggio/DePalma (import)	12	Lionheart Vol. 1, Goldsmith	30	Ricochet, Silvestri	30		
		Lionheart Vol. 2, Goldsmith	30	Right Stuff/North & South, Conti	10		
		Little Big League, Clarke/various	5	Road to Wellville, Portman	8		
		Living Sea, Sling	5	Robin Hood: Men in Tights, Mann	7		

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# THE ADVENTURES OF RECORDMAN

by R. MICHAEL MURRAY

## Recordman Goes to War: A LATE NIGHT TV GUIDE TO THE WAR FILMS, THEIR COMPOSERS AND RECORDINGS

"We few, we happy few, we band of brothers;  
For he today that sheds his blood with me  
Shall be my brother. Be he ne'er so vile,  
This day shall gentle his condition;  
And Gentlemen in England now abed  
Shall think themselves accursed they were not here,  
And hold their manhoods cheap whiles any speaks  
That fought with us upon Saint Crispin's Day."  
-Shakespeare, *Henry V*

"So you don't believe in glory. And heroes are out  
of style. And they don't blow bugles anymore. So  
take another look—at the Special Forces in a  
special kind of Hell—The Green Berets."  
-1968 movie poster blurb from *The Green Berets*

### Part I: The War Films of and about World War I and World War II:

Though undoubtedly not complete, this is an attempt at a comprehensive listing of the "war films," their score composers and the availability of their music on vinyl records and compact discs. In addition, I have tried to give a brief synopsis of each film. One line cannot do justice to many of these pictures, some of which are absolute classics—for others, two words are more than sufficient.

By the term "war films," I mean a multitude of pictures over the years centering on large-scale armed conflict involving the United States in the 20th century, its support or its aftermath. Films concerning the Russian Revolution or the Spanish Civil War are included due to their impact on U.S. policies, attitudes and war efforts. In the lists which follow, with a few major exceptions, I have not included "war comedies" (an oxymoron?) such as the Bowery Boys series or Abbott and Costello military films, though some such as the latter's *Buck Privates* (1941) are quite funny. I have also not included "feel good" military musicals, such as *This Is the Army* (1943) or *Stage Door Canteen* (1943), again excellent films in a different class. Many of the listed films deal with the aftermath of war on soldiers, their families or societies, or more correctly Hollywood's perception of the military—the latter a major theme during the Vietnam era, to be discussed in Part II of this article.

This motion picture genre has been popular with audiences since the inception of the medium. Whether produced as propaganda for the home-front, as pseudo-fictional documentaries, or as mere escapist fantasy, war films over the years have gen-

erated memorable stories, scenes and music. They have also produced many record and CD soundtracks with outstanding music and covers. Indeed, panoramic LP cover art for the war films has developed into an entire sub-category of art collectibles in this field. Many of the records produced are "commons," but remain highly collectible to the genre completist. The music is memorable, often bombastic, sometimes stirring, and has reflected not only on the "glory" of individual acts of courage, heroism and self-sacrifice, but on the insanity of combat itself.

The idea for this article came to me as I was watching a late-night television showing of 1944's *The Purple Heart*, one of my longtime personal favorites. I realized that I had never really paid attention to its music or even remembered its composer (how could I have not recognized Alfred Newman?). It then dawned on me that there is an entire generation of film music from the 1930s into the 1950s that is now largely unknown, and exists only within the film, as most of it was never independently recorded at the time or since then.

This project also arises out of Recordman's own misspent youth, watching countless WWII films on a 12" black-and-white TV in the 1950s, and crying when John Wayne, as Sergeant Stryker, finally slumps over in his foxhole in *The Sands of Iwo Jima* while the music of Victor Young swells... becoming misty-eyed as Gary Cooper, in a God-forsaken mountain pass in Spain, tells Ingrid Bergman that she must live on after him, while Bergman's teary closeups and Victor Young's greatest score tear your heart out in *For Whom the Bell Tolls*. In compiling the listings, I was surprised at how many of them there were, and even more surprised when I realized that I'd seen so many of them.

There are several books of critiques of the war films, and comprehensive film catalogs which often vary in subjectivity according to the political leanings of the author. I confess I am somewhat guilty of this as well in what follows. Any evaluation is. However, few of these other sources note any information at all on the music or composers of the films. All of whom we now refer to as the "Golden Age" film composers scored many of the films of the era: Steiner, Newman, Rózsa, Tiomkin, Waxman, Young, etc. Other first-line composers such as David Raksin, Hugo Friedhofer and Bronislaw Kaper are also well represented. From England, the talents of William Alwyn, Muir Mathieson, Richard Addinsell, Sir William Walton, Ralph Vaughan Williams and many others helped the war(s) effort. Russians Aram Khachaturian and Dmitri Shostakovich, and other Allied country composers memorialized the Wars as well. What is illuminating is the large output of scores for the films by other currently lesser-known but talented composers such as Adolph Deutsch, Hans J. Salter, Daniele Amfitheatrof, and many others. Some composers unfortunately may be all but unknown to many FSM readers. Musicians such as Roy Webb, Herbert Stothard, Cyril Mockridge, David Buttolph, Mischa Bakaleinikoff, Lennie Hayton, William Lava, and even Leigh Harline (of *Pinocchio* fame) scored many, many of these films.

As indicated, much of this original music is today

simply unavailable, except to those resourceful few manipulating a VCR/laserdisc player and tape recorder. A very few of these scores exist in studio-track excerpts, such as those made available in Gerhard's Classic Film Scores series. In researching the "war" films and scores of the 1930s and 1940s, it was disheartening to discover the amount of unreleased music. During the 1950s and early '60s, these films often appeared on TV; however, many of the films listed below are simply no longer shown at all, and must be ferreted out from specialty video dealers.

Why is this? Today we expect virtually any film to have its soundtrack available on CD shortly after its release. 'Twas not always so, Gentle Readers.

Sound had not even come to film at the time of World War I. The representative WWI films listed were produced long after the War to End All Wars had ended. Some early "silent" films had what I refer to as "pit scores," to be played during screenings by orchestras, pianos, or theater organs. Other "silents" were later re-released with added scores when sound arrived. Even then, many of the films were "scored" only through the studios' music libraries or by reworked classical pieces. The thought that viewers might actually like to listen again to a film's music or songs was apparently late in coming to Hollywood. The commercial release of actual "original soundtrack" recordings, music or songs taken directly from the film, can be traced as far back to at least 1937, when Walt Disney Studios authorized the Bluebird label to release a few songs from Disney's Silly Symphonies and Mickey Mouse shorts.

In addition to the apparent general lack of interest in independently releasing this music, social and production factors of the time affected the output as well. Many of the disillusioned and talented young men, artists, musicians and writers who had fought in WWI, such as Ernest Hemingway, remained in Europe as expatriates, part of what was later called the "lost generation" of the '20s. Hemingway's novel, *The Sun Also Rises*, spoke eloquently of this between-the-wars era. Mussolini had come to power in Italy in the 1920s and fascism had a strong hold there. The communist Russian Revolution was still in recent memory and inspired many of the young adults of the time with its purported message of equality, brotherhood and camaraderie.

Heading into the 1930s the world was in the midst of the Great Depression, and while films in the U.S. were tremendously popular as one of the few means of cheap entertainment, any additional left-over money for "records" was to be spent on the popular "feel-good" music of the time. Memories of life in the trenches during WWI inspired many fine films dealing with the harsh realities of war and its effect on once idealistic soldiers of both sides (e.g. *All Quiet on the Western Front*, *What Price Glory*, *The Big Parade*, *Hell's Angels*). The first Academy Award for Best Picture was shared by a silent WWI epic of air combat, *Wings*, in 1928. Most films of the era, however, were escapist fantasies and musicals designed hopefully to keep the country in high spirits while its economy recovered.

Serious music collectors of the time dealt with classical recordings, and "pop" music was mainly fluff vocals, early jazz and a developing blues market. Moreover, as has oft been stated, those composers who scored the early films were looked down upon



by their contemporaries, and no artistic reason was perceived for the release of film music. The sound reproduction medium of the time, even as late as 1949, was 78 rpm records. This format allowed only very short recording times per individual record, and those pieces which were longer, mainly classical, were spread over multi-volume, brittle, heavy 78 rpm "albums." Even if appreciated, film underscores were not of the length to be successfully reproduced in the 78 rpm medium, though several studio track releases were made in the mid-1940s, e.g. Rózsa's *The Jungle Book* (1942).

Once WWII started, shellac used in the making of records became in short supply due to the Japanese blockade of Malaysia. There was a general shortage of released records to the general public, though "V-Disks" continued to be reproduced in quantity for the entertainment of the boys overseas. The making of records was not considered a vital war effort.

Another event impacted on any possible release of recorded film scores at this time. The American Federation of Musicians [AFM] had been struggling to prevent unremunerated use of records on the radio, in clubs and on jukeboxes. It initially made little headway as ASCAP [American Society of Composers, Authors and Publishers] was engaged in its own power struggle with rival organization, BMI [Broadcast Music Incorporated], as to what music could be played over the air. Frustrated, the AFM declared a general musicians' strike, and no new records were recorded at all between August 1942 and November 1944. The records which were released during that time period came from recordings which had been made prior to the strike.

The style and content of the early war films were directly affected by the their time. As the world was coming out of the Depression, the rise of the Nazi Party in Germany under Adolph Hitler was not generally thought a serious threat—after all, there was a whole ocean between us and Germany. Moreover, German immigration to this country had produced a sizable and well-respected German-American populace often stereotyped at the time as the friendly local butcher, baker or bartender. Some small few within that community actually supported the early Nazi cause through various German-American Bund organizations, but they were viewed merely as ineffectual, though vociferous, groups. Perhaps if more Americans had actually seen Leni Riefenstahl's masterpiece of Nazi propaganda, *Triumph of the Will*, in 1935, the threat of Hitler might have been taken more seriously. However, after the loss of thousands upon thousands of young American lives in the fields of France during World War I, the country was decidedly ambivalent about involvement in any more foreign wars. Indeed, at the time there were large isolationist factions in this country which felt the U.S. should not get involved in any more "foreign entanglements"—even when actual war broke out in Europe, the Panzers rolled through Poland, and the Luftwaffe attacked England during the Battle of Britain.

There was also civil war in Spain in 1936-1939 between Francisco Franco's Nationalists (supported by Germany and Italy) and the leftist, "Loyalist" Republicans (supported by a hodge podge group of Socialist, Communist and Popular Front organizations, with military aid provided by Russia)—that was none of our business either. However, there were a few Americans who joined the Abraham Lincoln Brigade and fought in Spain on the Loyalist side with the International Brigades, while Hemingway watched and took notes. Franco's Nationalists

triumphed in this war, later deemed the prelude, staging event for WWII. Fifteen years later, satirist Tom Lehrer would sing to the effect that while Franco had all of the guns, the Republicans had all of the good songs!

For those few who noticed, Japan was also building its military, naval and air power, and pillaging China as well—but they were way off across the Pacific for God's sake! "Let 'em be!" was the cry.

Hollywood's early sound films of this era were generally non-political, though the post WWI films about the war were of a generic anti-war flavor. However, Hollywood finally began to take note of deteriorating world conditions in the late 1930s and early '40s, and put out several early-warning films about the Nazi rise to power in Germany, and their tactics and methods (e.g. *Beasts of Berlin*, *Foreign Correspondent*, *International Squadron*, *The 49th Parallel*, *Mrs. Miniver*). In this regard, President Roosevelt, despite initial large-scale opinion to the contrary, became convinced that the U.S. should get involved in the European war. After seeing an advance screening of *Mrs. Miniver*, he requested that its release be moved up to build American morale and to push the cause for intervention.

Since dictator Franco and post-monarchist Spain were viewed as fascist, and communism was not yet viewed as flawed and intolerable, late 1930s films began to push a "let's get the U.S. involved" agenda in Spain as well (e.g. *Arise My Love*, *The Last Train from Madrid*; Hemingway's classic novel of the Spanish Civil War, *For Whom the Bell Tolls*, did not appear in film version until 1943). Many in Hollywood, what another writer has referred to as the "California Comrades," joined the Communist Party of the United States of America (CPUSA), which had gained strength through the Labor Unionist movement of the 1930s, and the liberal reaction to the rise of Nazism and Fascism in Europe. Many more had joined various Popular Front organizations supported by CPUSA. Hollywood's newly formed Screen Writers Guild proved a magnet for Party activity. Moreover, the support of many in Hollywood for the Loyalist cause in Spain, and later in the premature adulation of our then-Russian allies and friendly old Joseph Stalin during the early war years, caused many to advocate the Communist cause, and to lend financial and vocal support to many Front organizations.

When the 1939 Nazi-Soviet "Non-aggression Pact" caused a temporary political quandary and loss of membership in CPUSA and Front organizations, their emphasis was internally shifted from anti-Fascism to anti-imperialism, supporting a heightened effort to keep the U.S. out of the European War. These activities were later to prove a disastrous career-move for many screenwriters and a few stars and film directors immediately after the war. Russia and communism were by that time perceived as a direct threat to the U.S., and in 1947, Congress began an official investigation into alleged, subversive "Un-American Activities" in the film industry. This led to imprisonment for contempt of Congress for some, mostly screenwriters, and employment "blacklisting" of many in the field who were actual Party members or who were deemed "fellow travelers" with the CPUSA agenda.

In reality, while at the time the U.S. was officially "neutral," it was actually lending much supply support to England and the anti-Nazi cause. The Neutrality Act of 1937 was repealed in 1939; the country began building many new aircraft; it released much "outdated war surplus" weapons to England, embargoed steel and iron shipments to Japan, and

instituted the Nation's first peace-time military draft in 1940. The great isolationist feelings and debates in this country ended abruptly when the Japanese struck at Pearl Harbor on December 7, 1941 and the U.S. declared war on Japan and other members of the Axis a few days later.

The decimation of the U.S. Pacific fleet and early battle losses at Wake Island and Bataan did not, at the time, bode well for the possibility that the U.S. would win this world war. Our natural ally, England, could not have gone it alone. Following the Nazi-Soviet Non-Aggression Pact and the Soviets' invasion of Finland, there was no reason to believe in help from Russia, despite the pleas of stateside Stalinist apologists. Indeed, there was legitimate fear that soon we might well be fighting the Germans and Japanese on our own soil. The 1979 film comedy, *1941*, was, with hindsight, able to make us laugh only because we knew how it would all come out in the end. It was deadly serious war preparation at the time, however!

All of the above truncated history lesson is merely prelude to an attempt to properly understand and appreciate the war films of WWII and those later produced about this era, its culture and society. While my interest is in making the FSM reader aware of the contributions of individual composers to these films, it is difficult to divorce the pictures from their time. One cannot view the war films in a vacuum, and from the safe easy-chair of reflection and revision. It is always somewhat smug and condescending to view a past society based upon the cultural mores and "enlightenment" of the present. Most of the films were made fairly contemporaneously with the events depicted while the war raged from ocean to ocean. There is a definite difference in most films produced after the war about WWII, and contemporaneous "WWII films." The latter were part of the country's actual war effort. Jack Nicholson's Pattonesque, Marine officer character in *A Few Good Men* (1992) was right... when danger threatens, you want him out there on the wall instead of Tom Cruise!

However, when war first came, Hollywood quickly mobilized the cameras to support and advance the cause. Unlike later wars in Korea and Vietnam, WWII was a war for literal national survival, and no holds were barred—all was fair in the all-out effort to defeat Hitler, Mussolini, and Tojo, and Hollywood rose to the occasion.

It is appropriate that most of these films were produced in black-and-white, for at the time there were no gray areas perceived in the conflict. Traditional themes such as battlefield cowardice and psychosis, terrible injury, and wanton death and destruction noted in most of the post-WWI films initially took a back seat. There was a cause, we had right on our side and, by God, we were going to win and survive as a Nation! Even in the vernacular of the later Vietnam era, WWII was viewed as a "good" war. At the time of the making of *Since You Went Away*, the film's producer, David Selznick, asked composer Max Steiner to utilize one of the producer's favorite waltzes in the film. Steiner refused because the waltz was by a German composer, and the country was at war with Germany! Selznick utilized composer Alexander Tansman for that cue. Any thought of carrying the flags of our country's war-time enemy in protests on college campuses would have been unbelievable and unheard of, and would await the actions of part of a later generation in a different time and war.

An initial question to be raised in any war is that of the motivation and mobilization of a country's



people. Perhaps all of us have asked ourselves in the silence of the darkness, if there is anything that we would fight for, and more importantly, is there anything that we would fight and die for? Might it be for self-survival, protection of family, love, hatred, fear, friendship, allegiance, honor, glory, flag or country? Hollywood was to hit upon all of these themes throughout WWII and in war films thereafter. Early films of the war were virtual propaganda (e.g. *China Girl*, *The Devil with Hitler*, *Lucky Jordan*, *Nazi Agent*, *The Purple Heart*, *The Seventh Cross* [crucifixion of POWs!]), demonizing the Japanese and the Nazis, whose real-life actions at the time didn't need too much help in this department. With few exceptions, the early films were circumspect about showing the traumatic, physical effects of war on soldiers, and actual news photographs of dead American soldiers were not even published at the time until *Life* magazine broke the taboo, showing dead Americans on a far-off beach.

Films concerning early U.S. war losses (e.g. *Wake Island* and *Bataan*) emphasized valiant U.S. troops fighting on in the face of sure death. Frank Capra produced an excellent series of war documentaries entitled *Why We Fight*, scored primarily by Dimitri Tiomkin, to educate the military and the American people. The Disney studios produced *Victory Through Air Power* and painted Disney characters on the noses of bomber aircraft and fighters. John Wayne moved over from movie westerns to often portray the archetypal U.S. fighting man: the harsh, heroic veteran looking out for the young recruits (*The Sands of Iwo Jima*, *Flying Tigers*, and many more). Ironically, Wayne became so identified as a film soldier that trainees in later wars had to be specifically disabused of the John Wayne image by their superiors, so that they might stand a better chance of staying alive in real combat: "Don't John Wayne it, asshole!" By then, Wayne's name had become a verb.

WWII prisoner of war (POW) films emphasized

cruel conditions, atrocities and the ingenious, but not always believable, ways the Allied soldiers might escape (e.g. *The Captive Heart*, *The Colditz Story*; and later *The Great Escape*, *The Bridge on the River Kwai*, *Von Ryan's Express* and many others). The carefree prisoners and "funny Nazis" later depicted on TV's *Hogan's Heroes* were an abomination to many who had lived through this era.

The courageous resistance fighters of Occupied France, the Philippines and Norway were immortalized in many films (e.g. *Assignment in Brittany*, *Surrender, Hell!*, *The Moon Is Down*) as were our fighting soldiers of all military branches. Life on the home front was studied and explained by films such as *Since You Went Away* and *The White Cliffs of Dover*. Problems of adjustment of the returning veterans after the war were examined in films such as *The Best Years of Our Lives*, *The Enchanted Cottage*, *Bright Victory*, *Home of the Brave* and *Random Harvest*. There are many other war film "categories" that can be gleaned simply by checking out the lists below.

After the war, many who had participated as soldiers, such as Norman Mailer, Leon Uris, James Jones and others, wrote excellent, retrospective war novels which unfortunately were often made into not-so-great, highly sanitized films not far above "B" grade (e.g. *The Naked and the Dead*, *Battle Cry*). Censorship, even after the war ended, had forced Mailer to have his battle-hardened soldiers coin the euphemistic phrase "Fug You," only slightly above "Gee willikers," for mass consumption at home. On its release, the language in Uris's excellent novel *Battle Cry* was deemed somewhat objectionable. However, as a 12 year-old I managed to obtain and read a copy. It so affected me that 20 years later I named my first daughter "Kathleen," after the angelic girlfriend of the doomed young marine in the book. Several of the great post-war "war novels" were made into excellent films, e.g. *From Here to Eternity*, *A Walk in the Sun*, *The*

*Young Lions*, *The Caine Mutiny*.

Perhaps a review of the listings may serve as the basis for someone with more musical knowledge than myself to write in-depth on the type and nature of the scores produced. More importantly, I would hope that the studios and/or independent CD producers might make more of this music available once it is realized what remains in the vaults and score libraries—suites from the *Why We Fight* series might be a good start. For those fans who are composer-oriented, it is enlightening to see some little-known scores again associated with, and given credit to, the men and women who scored the films of this era. Part II of this article will note the war films of the Korean and Vietnam War. All corrections and additions to the listings are welcome. Many war films were left off of this list because I could not find specific composer information. Please write to me directly (address below). Special thanks go to Ken Sutak for his help in listing some of the more esoteric vinyl recordings.

With a few exceptions, the films are primarily U.S. and British. They are listed alphabetically, followed in parenthesis by the film or TV score composer, its year of release, known availability of LP and CD recordings, and a few words on the subject of the film. The first numerical listing, if any, is for a vinyl recording, usually an LP, but often only a 45 rpm or 78 rpm record; the second is for a CD, if any, and is preceded by "CD." Most of the music is available only in the form of soundtrack suites or "main title" selections on compilation albums, and @ = compilation album/studiorecord. If a film had a complete score released, I have generally not included other soundtrack editions.

\* = Academy Award Best Picture.

\*\* = Academy Awards Best Picture and Score.

\*\*\* = Academy Award Best Score

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## World War I era to World War II

**Ace of Aces** (Max Steiner, 1933) Sculptor becomes fighter pilot.

**Aces High** (Richard Hartley, 1976) Rookie pilot dies; remake of *Journey's End*.

**All Quiet on the Western Front** (David Broekman, 1930) Anti-war tale of sensitive, ill-fated young German soldier exposed to the horrors of WWI. A must-see. Also has a 1979 TV version scored by Allyn Ferguson.

**And Quiet Flows the Don** (Yuri Levitan, 1957) Effects of war and revolution on small Russian village.

**Arise My Love** (Victor Young, 1940) Reporters survive Spanish Civil War. Anti-isolationist plea.

**Army Surgeon** (Roy Webb, 1942) Doctor-nurse triangle during war.

**Battleship Potemkin** (Nikolai Kryukov [pit score], 1925) Mutiny in Odessa during 1905 Russian revolution. Directed by Sergei Eisenstein; a must-see.

**Beasts of Berlin** (aka *Hüter, Beast of Berlin*; *Goosestep*; *Hell's Devils*; unknown, 1939) Early anti-Nazi film features atrocities and concentration camps for political prisoners and "others." Banned in New York state at time. Picketing by German-American Bund organizations caused many title changes.

**Beau Geste** (Alfred Newman, 1939) Gary Cooper and the French Foreign Legion. Brian Donlevy's scene in which he props up the bodies of dead soldiers at the firing portals is classic.

**Beau Geste** (Hans J. Salter, 1966) Weaker remake of above with Telly Savalas in Donlevy role as sadistic sergeant.

**Behind the Rising Sun** (Roy Webb, 1943) Sino-Japanese War and atrocities.

**The Big Parade** (William Axt, David Mendoza

[pit score], 1925) Young carefree American doughboys in France initially enjoy the country and women, then face and are affected by the brutal war in the trenches. A must-see.

**Blockade** (Werner Janssen, 1938) Farmer fights in Spanish Civil War. A propaganda "let's get involved in Spain" film.



**The Blue Max** (Jerry Goldsmith, 1966, Mainstream 56081/S-6081, CD Varese Sarabande VCD-47238, CD Sony Legacy JK-57894) Lower-class German airman wins medal. Magnificent aerial combat scenes. Valued Goldsmith score.

**Calling All Marines** (Cy Feuer, 1939).

**Captain Eddie** (Cyril J. Mockridge, 1945) Life of WWI flying ace Eddie Rickenbacker.

**Confessions of a Nazi Spy** (Max Steiner, 1939) Pre-war film of Nazi spies in U.S.

**Confidential Agent** (Franz Waxman, 1945) Spanish Civil War spies.

**Contraband** (Richard Addinsell, 1940) Spies use movie theater as headquarters in London.

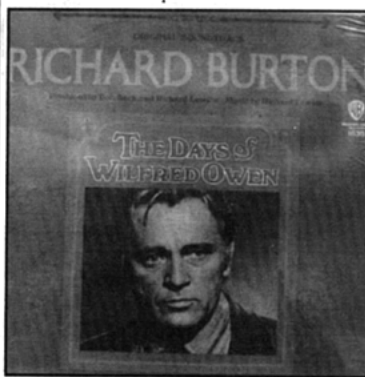
**The Court-Martial of Billy Mitchell** (Dimitri

Tiomkin, 1955, Mark '56 633) Airman fights to use bombers against naval ships.

**The Dark Angel** (Alfred Newman, 1935) Blinded soldier tries to convince his fiancée to marry another, without telling her of his blindness.

**The Dawn Patrol** (Ray Curtiss, 1930 [1st version]) Richard Barthelmess. Ravaged British fighter squadron forced to use inexperienced, carefree recruits. Great aerial shots.

**The Dawn Patrol** (Max Steiner, 1938 [2d version]) Errol Flynn, same plot as above. Great aerial shots, some from earlier movie. The Steiner score is tops.



**The Days of Wilfred Owen** (Richard Lewine, 1966, Warner Bros. BS-1635) Richard Burton recites poems of WWI veteran.

**Desert Hell** (Raoul Kraushaar, 1958) French Foreign Legion fights Arabs.

**Devil Dogs of the Air** (Leo F. Forbstein [musical director], 1935) James Cagney in Marine Air Corps.

**\*\*Doctor Zhivago** (Maurice Jarre, 1965,

MGM 1E/S1E-6, CD Sony AK-45437, Rhino R2-71957 [expanded]) Love story set during Russian Revolution. Beautiful score.

**Espionage Agent** (Adolph Deutsch, 1939) Diplomat involved with spy. Anti-isolationist film.

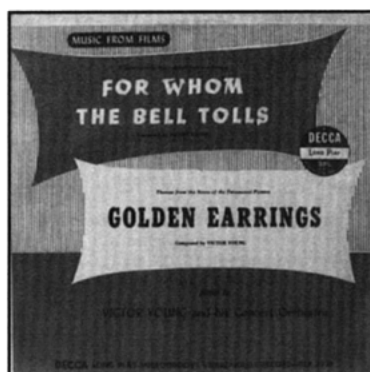


**A Farewell to Arms** (Mario Nascimbene, 1957, Capitol W-918, CD Legend CD11) Hemingway's story of a doomed romance between soldier and nurse.

**The Fighting 69th** (Adolph Deutsch, 1940) Irish-American Regiment of 165th Inf., Rainbow Division in WWI. James Cagney as cowardly soldier who turns hero.

**Foreign Correspondent** (Alfred Newman, 1940) Journalist involved with spies. Pro-involvement Hitchcock film.

**For Whom the Bell Tolls** (Victor Young, 1943, Decca DL-8008 [1950], Decca DL-8481, Warner Bros. BS-1201, @ CD Stanyan STZ-112 [Ray Heindorf Orchestra, expanded score]) The Spanish Civil War via Hemingway's doomed love story between Gary



Cooper and Ingrid Bergman. Both film and score are top notch. A must-see.

**Fraulein Doktor** (Ennio Baragli, 1969) German female spy and poison gas.

**Gallipoli** (Brian May, 1981, CD @ DRG CDSBL-12582) Disastrous battle loss in Turkey caused by incompetent command.

**Goosestep** see *Beasts of Berlin*.

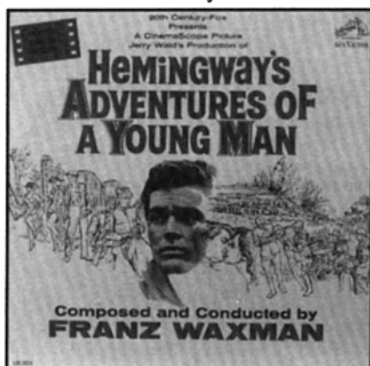
**The Great War** (Nino Rota, 1959) Alleged WWI comedy similar to *What Price Glory*.

**The Guns of August** (Sol Kaplan, 1964) Documentary adaptation of Barbara Tuchman book.

**Hell Bent for Glory** see *Lafayette Escadrille*.

**Hell's Angels** (Hugo Reisenfeld, 1930) Two brothers meet tragic ends in Air Corps, after initial flirting with Jean Harlow. Great aerial combat scenes with Zeppelins.

**Hell's Devils** see *Beasts of Berlin*.



**Hemingway's Adventures of a Young Man** (Franz Waxman, 1962, RCA LOC-1074, CD Label X LXCDD 1) Autobiographical story of lost generation after WWI.



**The Hindenburg** (David Shire, 1975, MCA-2090) Possible sabotage against the Nazi airship.

**Hitler, Beast of Berlin** see *Beasts of Berlin*.

**Idiot's Delight** (Herbert Stothart, 1939) Occupants of Swiss hotel recognize coming war.

**International Lady** (Lucien Morawek, 1941) FBI agent in love with female Nazi spy.

**The Iron Major** (Roy Webb, 1943) Life of WWI hero Frank Cavanaugh.

**Johnny Got His Gun** (Jerry Fielding, 1971, CD @ Bay Cities BCD-LE-4003) Dalton Trumbo's anti-war story of effects of war.

**Journey's End** (no music, 1930) British officer trying to keep Company together in brutal fighting.

**King and Country** (Larry Adler, 1964) Un-

balanced British soldier tried for desertion. **King of Hearts** (Georges Delerue, 1967) Inmates from bombed-out insane asylum take over village and elect a soldier king. Who's the most crazy?



**La Guerre est Finie** (Giovanni Fusco, 1966, Bell 6012-S) Spanish Civil War.

**Lafayette Escadrille** (aka *Hell Bent for Glory*, Leonard Rosenman, 1958) American in French flying squadron.

**The Last Outpost** (Milan Roder, 1935) British troops in Africa.

**The Last Train from Madrid** (Boris Morros [musical director], 1937) Citizens attempt to flee Spanish Civil War.

**\*\*Lawrence of Arabia** (Maurice Jarre, 1962, Colpix CP/SCP-514, CD Varese Sarabande VSD-5263) British soldier, T.E. Lawrence, fights with the Arabs in the desert. Classic film and score.

**The Lion Has Wings** (Richard Addinsell, 1939) Brit propaganda on power of the RAF.

**Lion of the Desert** (Maurice Jarre, 1981, Quality SV-2082 and Project 3 PR-5107, CD Project 3 PRD-5107, CD @ Silva FILMCD-060) Bedouin guerrilla war against Italian invaders.



**The Lost Patrol** (Max Steiner, 1934) Lost British unit attacked by Arabs. Sought-after Steiner score.

**Mata Hari, Agent H21** (Georges Delerue, 1964) WWI female spy.

**The Mortal Storm** (Edward Kane, Bronislau Kaper, 1940) Early warning film on Nazis and Jewish concentration camps.

**Nicholas and Alexandra** (Richard Rodney Bennett, 1971, Bell 1103) The last Russian Czar and family murdered after Russian Revolution.

**No Man's Land** (Hanns Eisler, 1930).

**Oh What a Lovely War** (Alfred Ralston, various, 1969, Paramount PAS-5008) Anti-war film set to patriotic songs of the era.

**Once a Soldier** (Dana Kaproff, 1976-78, TV mini-series) Two soldiers through WWI and WWII.

**Paths of Glory** (Gerald Fried, 1957) French Army subordinate officers executed for higher-command ineptitude and cover-up. One of the best of the "anti-war" films; directed by Stanley Kubrick.

**Professor Mamlock** (N. Timofeyev, Y. Kochurov, 1938) Jewish doctor in Berlin hospital has run-in with Nazis.

**The Ramparts We Watch** (Louis De Francis, Jacques Dallin, Pete Brunell, 1940) Documentary in which family is made aware of need for military preparedness.

**Random Harvest** (Herbert Stothart, 1942)

WWI amnesiac vet escapes from asylum and belatedly remembers his prior life but forgets his new wife and child. Tearjerker extraordinaire! A must-see.

**The Red Baron** see *Von Richthoven and Brown*.

**Return of the Soldier** (Richard Rodney Bennett, 1982) WWI shell-shocked soldier returns, remembers his lover but not his wife.

**The Road Back** (Dimitri Tiomkin, 1937) Depressing life in post-WWI Germany.

**The Road to Glory** (Edward Curtiss, 1936) French officer's father enlists in his unit and both die valiantly.

**The Sand Pebbles** (Jerry Goldsmith, 1966, 20th Century Fox TFM-3189/S-4189) U.S. gunboat in China in the 1920s.

**The Searching Wind** (Victor Young, 1946) U.S. diplomat fails to see the rise of fascism and Nazis between the Wars.

**Sergeant York** (Max Steiner, 1941) Pacifist goes to war. Gary Cooper in a must-see.

**Sky Bandits** (Alfie Kabilje, 1986) WWI fliers.

**Sky Devils** (Alfred Newman [musical director], 1931) Draft-dodgers become heroes in air combat.

**The Spanish Earth** (Marc Blitzstein, Virgil Thompson, 1937) Spanish Civil War "let's get involved" film.

**The Spy in Black** see *U-Boat 29*.

**Submarine D-1** (Adolph Deutsch, 1937) Submarine recruits.

**Submarine Patrol** (Arthur Lange, 1938) Submariners trained at Annapolis.

**The Sun Also Rises** (Hugo Friedhofer, 1957, Kapp KDL-7001 [rare]) Disabled WWI vet becomes part of "lost generation" in Paris and Spain.

**The Sun Never Sets** (Frank Skinner, 1939) British brothers try to prevent war in Africa.

**Three Comrades** (Franz Waxman, 1938) Love story in depressing post WWI Germany.

**Today We Live** (1933) American pilot and British naval officer vie for attentions of Joan Crawford. Great Howard Hawks air-sea combat scenes.

**Triumph of the Will** (*Triumph des Willens*, Herbert Windt, 1935, Comm. Arc. 27147) Leni Riefenstahl's highly effective German propaganda of Nuremberg Nazi rally. A must-see!

**U-Boat 29** (aka *The Spy in Black*, Miklós Rózsa, 1939) Distrustful German spies.

**Von Richthoven and Brown** (aka *The Red Baron*, Hugo Friedhofer, 1971, CD @ Facet FCD-8105 [suite]) German aerial ace finally killed by Canadian pilot.

**War Is Hell** (Hanns Eisler, 1930).

**War Requiem** (Benjamin Britten, 1988) War images set to poetry of Wilfred Owen and Britten's music.

**What Price Glory** (Erno Rapee [pit score] 1926, Decca @ DL7-9079, Angel @ S-36073) Initially somewhat humorous story of two buddies in war, but then contrasted with the "hell of war" in the trenches. A must-see.

**What Price Glory?** (Alfred Newman, 1952) Soldiers love same girl, but experience war (see above).

**\*Wings** (J.S. Zamecnik [pit score], 1927) Aerial combat in France and love story. All aerial shots are live without processed shots. First Academy Award for Best Picture.

**The Wings of Eagles** (Jeff Alexander, 1957, MGM single [45 rpm]) Injured Navy flier.

**World War I** (Morton Gould, 1964 TV, RCA LM/LSC-2791, CD @ Delos 3166) Documentary.

**Young Winston** (Alfred Ralston, 1972, Angel SFO-36901) Churchill's early life in Africa and WWI.

**Zeppelin** (Roy Budd, 1971, @ British Pye LP, # unknown) British spies against the airships.

## World War II Films

**Above and Beyond** (Hugo Friedhofer, 1952, CD Tsunami 0611) A-Bomb pilot, Col. Paul Tibbets, and effect on him and family.

**Above Suspicion** (Bronislau Kaper, 1943) Honey-mooners in Europe tangle with spies.

**Above Us the Waves** (Sir Arthur Benjamin, 1955) Sinking of German battleship Tirpitz by midget subs.

**Across the Pacific** (Adolph Deutsch, 1942)

Bogart tracks Japanese sympathizers.

**Action in Arabia** (Roy Webb, 1944) French fight Nazis.

**Action in the North Atlantic** (Adolph Deutsch, 1943) Bogart and Raymond Massey in Merchant Marine fighting U-Boat attacks.

**Act of Love** (Michael Emers, 1954) Doomed love story between French girl and American soldier.

**Act of Violence** (Bronislau Kaper, 1948) Ex-GI tracks down POW camp informer.

**Address Unknown** (Ernst Toch, 1944) German-American becomes Nazi.

**Aerial Gunner** (Daniele Amfitheatrof, 1943) Injured pilot reflects on war and family.

**Against the Wind** (Leslie Bridgewater, 1947) British saboteurs in training—one is a spy.

**Air Force** (Franz Waxman, 1943) B-17 crew sees major battles.

**Albert RN** see *Break to Freedom*.

**All My Sons** (Leith Stevens, 1948) War profiteer's shoddy work causes plane crashes, family suicide.

**All This and World War II** (1977, 20th Century Fox 2T-540 [2LP box]) Early wartime newsreels set to Beatles' music performed by various artists.

**All Through the Night** (Adolph Deutsch, 1942) Nazi spies in NYC.

**Always** (John Williams, 1989, CD MCAD-8056) Dead pilot angel helps young pilot.

**Remake of A Guy Named Joe.**

**Ambush Bay** (Richard La Salle, 1966) Marines help island resistance fighters.

**The Americanization of Emily** (aka *Emily*, Johnny Mandel, 1964, Reprise RS-6151)

Cynic James Garner disparages heroism, but shown the true light by war-widowed Julie Andrews. A fine film which one author has jokingly referred to as "Mr. Lucky Meets Mrs. Miniver."

**An American Guerrilla in the Philippines** (aka *I Shall Return*, Lionel Newman, Cyril Mockridge, 1950) Resistance at Leyte.

**Angels One-Five** (John Woolridge, 1952) The Battle of Britain.

**The Angry Hills** (Richard Rodney Bennett, 1959) Greece resistance and spies.

**Anzio** (aka *Battle for Anzio*, Riz Ortolani, 1968) The 1944 Italian battle.

**Armored Attack** see *The North Star*.

**Armored Command** (Bert Grund, 1961) Nazi female spies at the Battle of the Bulge.

**The Army in the Shadows** (Eric de Marsan, 1969) French resistance fighters.

**Assignment in Brittany** (Lennie Hayton, 1943) Resistance in Occupied France.

**Attack!** (Frank De Vol, 1956) Political corruption, cowardice and murder at the Battle of the Bulge.

**Attack and Retreat** (aka *Italiani Bravi Gente*, Armando Trovajoli, 1964, RCA [Italian] PML-10382) Italian and Russian soldiers on the Eastern Front.

**Attack Force Z** (Eric Jupp, 1982) Downed plane survivors rescued by Australian commandos.

**Attack from the Sea** (Aram Khachaturian, 1953).

**Attack in the Pacific** (David Raksin, 1945).

**Attack on the Iron Coast** (Gerald Schurmann, 1968) Commandos strike Nazi naval base in Occupied France.

**The Avengers** see *The Day Will Dawn*.

**Away All Boats** (Frank Skinner, 1956, Coral 57065/Decca 8269) Attack transport boats under harsh but savvy leader.

**Baby Blue Marine** (Fred Karlin, 1976) Marine pretends to be hero when he returns home.

**Background to Danger** (Frederick Hollander, 1943) Spies in Turkey.

**Back to Bataan** (Roy Webb, 1945) Prisoner rescue, and flashbacks to guerrilla fighting after fall of Bataan.

**Ballad of a Soldier** (Mikhail Svi, 1959, Kapp 1289, Warner Bros. 1548) Russian soldier killed after short home leave.

**Barefoot Battalion** (Mikis Theodorakis, 1954) Orphan children harass Nazis.

**Bataan** (Bronislau Kaper, 1943) Stoic American platoon dies one by one, having dug their own graves. See it. Loosely based on *The Lost Patrol*.

**Battle at Bloody Beach** (Henry Vars, 1961) Philippine guerrillas.



**Battle Cry** (Max Steiner, 1955, song "Honey Babe" a hit for Art Mooney Orchestra on 45rpm single MGM K-GC-105; also MGM 1156) Young Marines grow up fast in the Pacific. Read the *Unis* book instead.

**Battle for Anzio** see *Anzio*.

**Battle for Stalingrad** (1949)/**Fall of Berlin** (1949) (Aram Khachaturian/Dimitri Shostakovich, Classic Editions CE-3009, CD @ Capri 10405 [*Berlin* only], CD @ Marco Polo 8.223314 [*Stalingrad* only]) Documentaries.

**Battleground** (Lennie Hayton, 1949) Battle of the Bulge and Bastogne.

**The Battle of Britain** (Dimitri Tiomkin, 1943) Frank Capra's *Why We Fight* series.

**The Battle of Britain** (Ron Goodwin, Sir William Walton, 1969, United Artists UAS-5201, CD @ EMI CDP-794865-2) The early air war over England.

**The Battle of China** (Dimitri Tiomkin, 1943) Frank Capra's *Why We Fight* series.

**Battle of El Alamein** (aka *Desert Tanks*, Carlo Rustichelli, 1968) From the viewpoint of the Germans and Italians.

**The Battle of Midway** see *Midway*. Also the title of Academy Award-winning John Ford documentary (1942).

**The Battle of Neretva** (Bernard Herrmann, 1971, Entr' Acte ERQ-7001 [quadrasonic], Southern Cross SCAR-5005, CD Southern Cross SCCD-5005) Nazis invade Yugoslavia.

**The Battle of San Pietro** (Dimitri Tiomkin, 1944) A John Huston war documentary on fight for small Italian town. See it.

**The Battle of Russia** (Dimitri Tiomkin, 1943) One of Frank Capra's *Why We Fight* series.



**Battle of the Bulge** (Benjamin Frankel, 1965, Warner Bros. WWS-1617, CD SLC SCC-1014 [Japan]) Includes German tankers singing "The Panzerlied."

**Battle of the Coral Sea** (Ernest Gold, 1959) Captured sub crew escapes.

**Battle of the Neretva** (Vladimir Rajteric Krauss, 1969) Prior to Herrmann re-score.

**The Battle of the River Plate** see *The Pursuit of the Graf Spee*.

**Battle of the V1** (aka *Unseen Heroes: Missiles from Hell*, Robert Sharples, 1958) Attack on the rocket site at Peenemünde.

**Battle Stations** (Mischa Bakaleinikoff, 1956) Aircraft carrier action.

**Battle Stripes** see *The Men*.

**Beachhead** (Emil Newman, Arthur Lange, 1954) Marines in action to rescue spy.

**Beach Red** (Frank P. Keller, 1967) Very graphic island-beach combat.

**The Beginning or the End** (Daniele Amfitheatrof, 1947) WWII scientists attempt to

build A-Bomb.

**Behind the Iron Curtain** see *The Iron Curtain*.

**Behind the Rising Sun** (Roy Webb, 1943) Japanese family before and after Pearl Harbor, all become militarists.

**Behold a Pale Horse** (Maurice Jarre, 1964, Colpix CP/SCP-519) Spanish Civil War veteran 20 years later still involved in espionage.

**A Bell for Adano** (Alfred Newman, 1945) Post-war rebuilding of an Italian village.

**Berlin Express** (Frederick Hollander, 1948) Post-war Nazis kidnap politician.

**The Best of Enemies** (Nino Rota, 1962) British & Italian officers become friendly in war.



**\*\*The Best Years of Our Lives** (Hugo Friedhofer, 1946, Entr' Acte EDP-8101 [1978], CD @ Preamble PRCD-1779) Vets go home to "real world" problems and disillusionment. Dana Andrews in the decommissioned bomber "graveyard" is chilling. Classic must-see film and score. TV remake in Vietnam era as *Returning Home*.

**Betrayal from the East** (Roy Webb, 1945) Alleged Japanese espionage/sabotage in U.S.

**A Better Tomorrow** (Alex North, 1945 [short]).

**Between Heaven and Hell** (Hugo Friedhofer, 1956) Social and racial bigotry in war.

**The Big Lift** (Alfred Newman, 1950) Post-war Berlin airlift.

**The Big Red One** (Dana Kaproff, 1980) 1st Infantry Division squad in North Africa and Europe. Well done.

**The Birdmen** (David Rose, 1971 TV) POWs escape from German castle by glider.

**Bitter Victory** (Maurice Le Roux, 1957) Commando raid in Libya allows officer to kill wife's lover.

**The Black Tent** (William Alwyn, 1957) British soldier helps Arabs fight Nazis.

**The Black Parachute** (Mario Castelnuovo-Tedesco, 1944) Commandos help to rescue a king from the Nazis.

**Blood and Honor: Youth Under Hitler** (Ernst Bradner, 1982 TV) Germany during 1933-1939.

**Blood and Steel** (Calvin Jackson, 1959) Seabees attacked by Japanese.

**Blood on the Sun** (Miklós Rózsa, 1945, Citadel CT-6031 [1979]) Newsman discovers Japanese plan for world conquest.

**The Boat** see *Das Boot*.

**The Bold and the Brave** (Herschel Burke Gilbert, 1956, CD @ Tsunami 0132) Soldiers in the Italian Campaign.

**Bombardier** (Roy Webb, 1943) The bomber raid on Tokyo and conflicting strategies.

**Bomber's Moon** (David Buttolph, 1943)

American pilot crashes in Germany.

**Bombs Over Burma** (Lee Zahler, 1942)

Chinese spies on the Burma Road.

**The Boys from Brazil** (Jerry Goldsmith, 1978, A&M SP-4731, CD Masters Film Music SRS-2001) Post-war Nazis attempt to scientifically breed new Hitlers.

**The Boy with Green Hair** (Leigh Harline, 1948) War orphan shunned by intolerance.

**Brady's Escape** (Charles Gross, 1984) US flier downed in Hungary.

**Brass Target** (Laurence Rosenthal, 1978, Varese Sarabande VC-81082) Gen. Patton allegedly killed because he discovered U.S. officers trying to steal German gold.

**Breakout** (aka *Danger Within*, Francis Chagrin, 1959) Informer in an Italian POW camp.

**Breakthrough** (William Lava, 1950) Army company after Normandy landing.

**Breakthrough** (aka *Sergeant Steiner*, Peter Thomas, 1978, CD Tarantula FICSP-10003) Sequel to *Cross of Iron*. German soldier gets involved in plot to kill Hitler.

**Break to Freedom** (aka *Albert RN*, Malcolm Arnold, 1953) POWs escape German camp.

**The Bridge at Remagen** (Elmer Bernstein, 1969, @ United Artists 50581 [45 rpm]) The last bridge over the Rhine and attempt to save it for U.S. advance. Excellent.

**The Bridge on the River Kwai** (Malcolm Arnold, 1957, Columbia CL-1100, CD Varese Sarabande VSD-5213; Sony Legacy CK-66131) Japanese POW camp in Siam (Thailand) and the power struggle between British POW leader and camp commander. Film is a must-see classic; score unforgettable. In reality, the actual bridge was never destroyed.

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martialed. Steiner's march "The Brave Young Men" is rousing. This rarest LP soundtrack is mostly dialogue.

**The Camp on Blood Island** (Gerald Schurmann, 1958) Japanese POW commandant kept in dark about end of war so he won't kill British prisoners.

**A Canterbury Tale** (Allan Gray, 1944) Dis-similar people meet in small English village during war.

**Captain Carey, USA** (Hugo Friedhofer, 1950) Post-war search for informer. Includes the Academy Award song "Mona Lisa."

**Captain Newman, M.D.** (Frank Skinner, 1962) Military psychiatrist helps the men.

**Captains of the Clouds** (Max Steiner, 1942) Jimmy Cagney in Canadian air force.

**The Captive Heart** (Alan Rawsthorne, 1946) British soldiers in German POW camp.

**Carter's Army** (Fred Steiner, 1970 TV) Red-neck Captain takes over black army unit.

**\*Casablanca** (Max Steiner, 1943, CD @ RCA 0422-2RG) Cynic realizes need for self-sacrifice for victory. Bogart and Bergman. Probably the most popular and well-known film of this era. A must-see. The music and dialogue are classic.

**Castle Keep** (Michel Legrand, 1969) Dream-like tale of GI's in ancient German castle filled with art on the brink of the Battle of the Bulge. This is talky but worth seeing.

**Catch-22** (no underscore, but lists "music conductor" as Fritz Reiner, 1970) Unfunny adaptation of popular Joseph Heller book about insanity of war. The catch? If a pilot wants to be grounded because he thinks he's crazy, the desire to avoid hazardous flying proves he's not crazy.

**Chetniks!** (aka *The Fighting Guerrillas*, Hugo Friedhofer, 1943) Now politically embarrassing film touting then-leader of Yugoslavian guerrillas later executed as a Fascist.

**China** (Victor Young, 1943, @ Decca DL-8140, @ AEI-2107) American sells oil to the Japanese, sees the true light and becomes a guerrilla fighter.

**China Girl** (Hugo Friedhofer, 1942) Cynic politicized by the war.

**China Sky** (Roy Webb, 1945) U.S. doctors in Chinese village fight with Chinese guerrillas against Japanese.

**Cloak and Dagger** (Max Steiner, 1946) Post-war atomic espionage.

**Closely Watched [Observed] Trains** (Jiri Pavlik, 1966) Young Czech boy comes of age and gets involved in the resistance.

**China Venture** (Ross di Maggio, 1953) Marines try to capture Japanese naval commander.

**China's Little Devils** (Dimitri Tiomkin, 1945) Chinese orphans work with the Flying Tigers as guerrillas and are killed.

**Coastal Command** (Ralph Vaughan Williams, 1942, CD @ Silva SSD-1011, CD @ Marco Polo 8.223665) British documentary on coastal air protection.

**Cockleshell Heroes** (John Addison, 1955) Commandos plant mines in Bordeaux harbor.

**The Colditz Story** (Francis Chagrin, 1957) Escape of POWs imprisoned in castle.

**Codename: Emerald** (John Addison, 1985) Spies try to steal D-Day plans.

**Command Decision** (Miklós Rózsa, 1948) Leadership pressures on Air Corps commander.

**The Commandos Strike at Dawn** (Louis Gruenberg, 1942) Norwegian resistance.

**Conspiracy of Hearts** (Angelo Lavagnino, 1960) Italian nun saves Jewish children.

**The Conspirators** (Max Steiner, 1944) Resistance film.

**Cornered** (Roy Webb, 1945) Post-war pilot tracks down collaborator responsible for the death of his fiancée.

**Corregidor** (Leo Erdody, 1943) Love story set to fall of Corregidor.

**Corvette K-225** (aka *The Nelson Touch*, David Buttolph, 1943) Canadian ships protect convoy.

**Counter-Attack** (Louis Gruenberg, 1945) Soviet paratroopers.

**Counterpoint** (Bronislau Kaper, 1968) Symphony orchestra members captured by Nazis.

**Courage of Lassie** (Bronislau Kaper, 1946) Elizabeth Taylor tries to rehabilitate famous





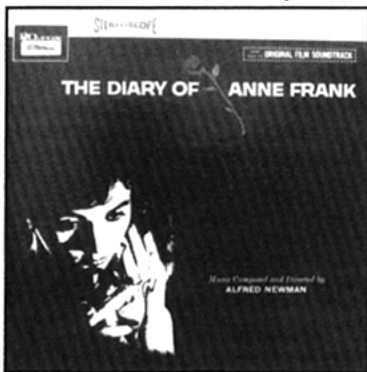
collie used in war.  
**Cowboy Commandos** (Frank Sanucci, 1943) Barmaid is Nazi.  
**Crash Dive** (David Buttolph, 1943) Subs and P.T. boats in the North Atlantic.  
**The Cruel Sea** (Alan Rawsthorne, 1953) Subs at sea and tension of the crew.  
**Cry Havoc** (Daniele Amfitheatrof, 1943) Nurses in the Philippines.  
**Cry of Battle** (Richard Markowitz, 1963) Rich boy joins the Philippine guerrillas.  
**Cross of Iron** (Ernest Gold, 1977) Savvy German squad leader (James Coburn) and men conduct brutal retreat from Russia. Must-see.  
**The Cross of Lorraine** (Bronislaw Kaper, 1944) French escape POW camp and village rebels.  
**The Dam Busters** (Leighton Lukas, Eric Coates, 1955, HMV-8265 [English 78rpm], Victor 56-3242, @ "Big War Movie Themes" MPF-5171, CD @ EMI-62528-2) Bombers destroy dams.  
**Danger in the Pacific** (Hans J. Salter, 1942) Nazi arms hidden on island.  
**Dangerous Moonlight** see *Suicide Squadron*.  
**Danger Within** see *Breakout*.  
**Darby's Rangers** (aka *The Young Invaders*, Max Steiner, 1958) Early special forces unit in North Africa and Italy.



**Das Boot** (aka *The Boat*, Klaus Doldinger, 1981, Atlantic SD-19348, CD Warner Bros. WEA-240581-2) Crew struggles to survive in claustrophobic German U-Boat. A must-see.  
**Days of Glory** (Daniele Amfitheatrof, 1944) Russian partisan and ballerina fight Nazis.  
**The Day Will Dawn** (aka *The Avengers*, Richard Addinsell, 1942) British commandos save Norwegian partisans.  
**Day the Sixth of June** (Lyn Murray, 1956) Love story tied to Normandy invasion.  
**Death of a Soldier** (Alan Zavod, 1986) Soldier tried for death of 3 Australian women.  
**Decision Before Dawn** (Franz Waxman, 1952) OSS uses German prisoners as spies.  
**Decoy** see *Mystery Submarine*.  
**The Deep Six** (David Buttolph, 1958) Quaker finally fights in war.  
**Desert Attack** (Leighton Lukas, 1960) British and German soldiers and nurse in the desert.  
**The Desert Fox** (aka *Rommel-Desert Fox*, Daniele Amfitheatrof, 1951) Rommel in North Africa.  
**Desert Patrol** (aka *Sea of Sand*, Clifton Parker, 1958) Desert soldiers destroy fuel dumps.  
**The Desert Rate** (Leigh Harline, 1953) North Africa and the siege of Tobruk.  
**Desert Tanks** see *Battle of El Alamein*.  
**Desert Victory** (William Alwyn, 1943, Columbia DB-2140 [English 78 rpm]) Documentary: British in Libya and North Africa.  
**Desperate Journey** (Max Steiner, 1942) RAF fliers downed in Germany.  
**Destination Gobi** (Sol Kaplan, 1953) Soldiers seek weather information and fight with Japanese.  
**Destination Tokyo** (Franz Waxman, 1943, CD @ Varèse Sarabande VSD-5480) Sub goes to Tokyo harbor.  
**Destroyer** (Anthony Collins, 1943) Veteran becomes difficult superior officer.  
**The Devil's Brigade** (Alex North, 1968, United Artists UAL-3654/UAS-6654) Elite unit partially comprised of U.S. prisoners fights in Italy.  
**The Devil with Hitler** (Edward Ward, 1942) Hell attempts to fire Satan and replace him with Hitler.



**A Diary for Timothy** (Richard Addinsell, 1946) A British documentary of the last year of the war made for a newborn baby.



**The Diary of Anne Frank** (Alfred Newman, 1959, 20th Century Fox TF/SFX-3012) True story of doomed, young Jewish girl hidden from the Nazis. A 1980 TV version was scored by Billy Goldenberg.



**The Dirty Dozen** (Frank De Vol, 1967, MGM E/S-4445, CD EMI CDP-7942522) Popular film in which a collection of criminal and psychopathic American prisoners unite for action commando mission. A long-time favorite movie trivia question is to name the actors who played the 12 soldiers. TV sequels listed below.

**Dirty Dozen: The Deadly Mission** (John Cacavas, 1987 TV) Mission to destroy poison gas.  
**Dirty Dozen: The Fatal Mission** (John Cacavas, 1988 TV) Woman in group, along with a spy. Attempt to destroy train.  
**Dirty Dozen: The Next Mission** (Richard Harvey, 1985 TV) Group stops assassination plot against Hitler. Why?  
**Dirty Dozen: The Series: Danko's Dozen** (Doug Timm, 1987 TV) Group destroys radar.  
**Dive Bomber** (Max Steiner, 1941, @ Citadel CT-MS-2) Attempts to learn causes of pilot blackouts.  
**Divide and Conquer** (Dimitri Tiomkin, 1943) Frank Capra's *Why We Fight* series.  
**Dragon Seed** (Herbert Stothart, 1944) Chinese allies fight the Japanese.  
**Dunkirk** (Malcolm Arnold, 1958) Evacuation of British army after defeat.  
**The Eagle Has Landed** (Lalo Schifrin, 1976, Entr'Acte ERS-6510, CD @ Label X LXCD-5) German plot to kidnap Winston Churchill.

**Eagle Squadron** (Frank Skinner, 1942) Yanks in the RAF.  
**East of the Rising Sun** see *Makya*.  
**Edge of Darkness** (Franz Waxman, 1943) Norwegian resistance.  
**Eight Iron Men** (Leith Stevens, 1952) Squad under constant attack.  
**El Alamein** (Mischa Bakaleinikoff, 1953) The desert battle.  
**Eleanor and Franklin: The White House Years** (John Barry, 1977 TV) The Roosevelts.  
**Emily** see *The Americanization of Emily*.  
**Empire of the Sun** (John Williams, 1987, CD Warner Bros. WB-25668-2) Young English boy survives in Japanese POW camp with help from camp's wheeler-dealer. Echoes of *King Rat* abound.  
**The Enchanted Cottage** (Roy Webb, 1945, Entr'Acte @ ERM-6002) Disfigured vet finds love at home.  
**The Enemy Below** (Leigh Harline, 1957) German sub and U.S. destroyer chase each other.  
**The Enemy General** (Mischa Bakaleinikoff, 1960) OSS rescues defecting Nazi general.  
**Enola Gay** (Maurice Jarre, 1980 TV, Varèse Sarabande STV-81149) A-Bomb drop.  
**Escape** (Franz Waxman, 1940) Imprisoned German actress escapes from camp.  
**Escape in the Desert** (Adolph Deutsch, 1945) Nazi POW escapes from camp in Arizona and takes hostages. An update of *The Petrified Forest*.  
**Escape to Mindanao** (Lyn Murray, 1969 TV) Escape from Japanese POW camp.  
**The Eve of St. Mark** (Cyril Mockridge, 1941) Soldier's sweetheart waits for him—he's at Corregidor.  
**The Execution of Private Slovik** (Hal Mooney, 1974 TV) Story of the first GI to be executed for desertion in war since Civil War.  
**Eye of the Needle** (Miklós Rózsa, 1981, Varèse Sarabande VCL-9101.9) Murderous German spy in England.  
**The Fallen Sparrow** (Roy Webb, Constantine Bakaleinikoff, 1943) Spanish Civil War veteran hunted by Nazis in New York City who seek to recover a Nazi flag.  
**Farewell Again** (aka *Troopship*, Richard Addinsell, 1942) Soldiers return from India.  
**Farewell to Manzanar** (Paul Chihara, 1976 TV) State-side internment of Japanese-Americans during the war.  
**Farewell to the King** (Basil Poledouris, 1989, CD Varèse Sarabande VSD-5216) American soldier on small island becomes king of local tribe, forced to fight when Japanese attack.  
**Fat Man and Little Boy** (aka *Shadow Makers*, Ennio Morricone, 1989) Making of A-Bomb.  
**Ferry Pilot** (Brian Easdale, 1941) British documentary on Air Transport Auxiliary.  
**Fighter Attack** (Marlin Skiles, 1953) U.S. air base in Corsica; downed pilot fights with guerrillas.  
**Fighter Squadron** (Max Steiner, 1948, @ Citadel TT-MS-17) Ex-"Flying Tiger" pilots fly against the Nazis.  
**Fighting Coast Guard** (David Buttolph, 1951) Training and at sea.  
**The Fighting Guerrillas** see *Chetniks!*  
**The Fighting Lady** (1944) Aircraft carrier documentary, in color.  
**The Fighting Seabees** (Walter Scharf, 1944) John Wayne and Navy "Construction Battalions."  
**The Fighting Sullivans** see *The Sullivans*.  
**The Finest Hours** (Ron Grainer, 1964, Mer-



cury MGP2-104/SRP2-604) Churchill bio.  
**Fires Were Started** (William Alwyn, 1943) British documentary on Auxiliary Fire Service during the Blitz.  
**First Comes Courage** (Ernst Toch, 1943) Norwegian spy suspected of being traitor actually spies on Nazis.  
**The First of the Few** see *Spitfire*.  
**First to Fight** (Fred Steiner, 1967) Marine Medal of Honor winner goes back to fight again.  
**The First Yank into Tokyo** (Leigh Harline, 1945) U.S. pilot has plastic surgery to spy on Japanese.  
**Five Branded Women** (Francesco Lavagnino, 1960) Guerrillas fight Nazis in Yugoslavia.  
**Five Fingers** (Bernard Hermann, 1952) Ambassador's butler sells secrets to Germans.  
**Five Graves to Cairo** (Miklós Rózsa, 1943) Erich von Stroheim as Rommel. Spies attempt to get North African battle plans. See it.  
**Fleet That Came to Stay** (Lehman Engel, 1945) Documentary on Okinawa.  
**The Flemish Farm** (Ralph Vaughan Williams, 1943) Brits attempt to recover buried flag in occupied Belgium.  
**Flight Command** (Franz Waxman, 1940) Navy fliers.  
**Flight Lieutenant** (Werner Heymann, 1942).  
**Flying Fortress** (Jack Beaver [musical director], 1942) Playboy in the RAF.  
**Flying Leathernecks** (Roy Webb, 1951) John Wayne and Marine fighter squadron.  
**Flying Tigers** (Victor Young, 1942) John Wayne & Americans fly for Chinese.  
**Forbidden Games** (aka *Jeux Interdits*, Narciso Yepes, 1952) French film where abandoned child focuses on death around her.  
**Force of Arms** (Max Steiner, 1951) Remake of *A Farewell to Arms* for WWII.  
**Force 10 from Navarone** (Ron Goodwin, 1978, @ Chandos ABRD-1014, @ Pure Vinyl PV-1501, CD @ Label X LX-706) Heroes from *The Guns of Navarone* blow up bridge in Yugoslavia. A weak sequel.  
**The Foreman Went to France** (Sir William Walton, 1941) English worker salvages secret French machinery prior to Dunkirk.  
**Forty-eight Hours** see *Went the Day Well?*  
**The 40th Parallel** (aka *The Invaders*, Ralph Vaughan Williams, 1941, London TS053 [78 rpm], HMV B9879 [English 78 rpm], London @ SPC-21149, CD @ Marco Polo 8.223665, CD @ VCD-47229) Well-done story of stranded Nazi submariners' trek over Canada while displaying Nazi brutality along the way. Good early propaganda film.



**Four Horsemen of the Apocalypse** (Andre Previn, 1962, MGM E/S-3993) Argentinean family moves abroad, involved with Nazis and in Resistance in Europe. Remake of 1921 film updated to WWII.  
**Four Sons** (David Buttolph, 1940) Czech mom's sons and the war paths they take.  
**Foxhole in Cairo** (Wolfram Roehrig, 1961) Military intelligence in Egypt.  
**The Frogmen** (Cyril Mockridge, 1951) Underwater demolition teams.  
**\*From Here to Eternity** (George Dunning, Morris Stoloff, Robert Wells, Fred Karger, 1953, Decca @ DL-8396, Decca @ DL-4362, Colpix @ SCP-458) Pre-Pearl Harbor army life culminates in Japanese attack. Also TV mini-series in 1979, scored by Walter Scharf.

**Massive List Part 2 Next Issue...**

## CD AUCTION

Auction will close at 8:00 p.m. (PST) on October 18, 1996. Trades will be considered as bids. Call or write for current high bids or to raise bids.

1. Red Sonja/Bloodline (Varèse Club) E. Morricone
2. Stars 'N' Bars (Varèse Club) E. Bernstein
3. Under the Volcano (Masters Film Music) A. North
4. Dragonslayer (SCSE orig.) North
5. High Road to China (SCSE orig.) J. Barry
6. Red Shoes Diaries (promo) G. Clinton
7. Wind (Japan), B. Poledouris
8. 1941, Williams
9. The 7th Voyage of Sinbad, B. Herrmann
10. The Adventures of Baron Munchausen, M. Kamen
11. MCA 2 Disc Compilation Sampler, score/songs in metal film can (promo)
12. Big Top Pee Wee, D. Elfman
13. Nightmare on Elm Street, complete set #1-6
14. A Summer Story, G. Delerue
15. Three Wishes (spec. ad. promo)
16. Name of the Rose, J. Horner
17. The American Revolution, C. Stone
18. The Piano Lesson (promo)
19. The Living Daylights, J. Barry
20. Cocoon, J. Horner
21. Company of Wolves, G. Fenton
22. Cool Hand Luke (MCA Japan), L. Schiffrin
23. Baby's Day Out (promo), B. Broughton

## CD WANT LIST

1. Au Revoir les Enfants
2. Blood in, Blood Out
3. Boys from Brazil
4. Bad Dreams
5. Boxing Helena
6. Civil War Journals
7. Chouans
8. Dawn of the Dead (Varèse)
9. Dirty Dozen/Hannibal Brooks (EMI)
10. French Revolution I & II
11. Friday the 13th (Fr. Milan) H. Manfredini
12. Greystoke (J. Scott)
13. Grand Prix
14. King Kong II
15. Mutiny on the Bounty/Taras Bulba (EMI)
16. Octopussy (A&M)
17. Serpent and the Rainbow
18. Tailspin (promo)
19. Where Eagles Dare/633 Squadron (EMI)
20. Horse Soldiers (orig. UA Japan)
21. Hoosiers (Japan)
22. Danger: Diabolik (E. Morricone) on LP or 45
23. The Krays (M. Kamen)
24. Lady Beware

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An American Tail, James Horner  
Almost an Angel, Maurice Jarre, Varèse  
The Babe, Elmer Bernstein, MCA  
Ben-Hur, Miklós Rózsa, CBS 70276  
Blind Date, Henry Mancini, Rhino  
The Blue Planet/Dream Is Alive, Cinedisc  
Born to Be Wild, Mark Snow, Milan  
Cage, Michael Weatherwax, AJK promo  
Cemetery Club, Elmer Bernstein, Varèse  
Caballero, Jerry Goldsmith, Prometheus  
Children of the Night, D. Licht, Bay Cities  
Classical Hollywood III, Korngold/Moross, Bay Cities  
Crimes of Passion, Rick Wakeman, President, England, import  
Dark Eyes, Francis Lai, DRG  
Dead Zone, Michael Kamen, Milan  
Death Becomes Her, Alan Silvestri, Varèse  
The Deceivers, John Scott, RCA Victor  
Dying Young, James N. Howard, Arista  
The Empire Strikes Back, John Williams, Varèse, promo  
Enchanted April, R.R. Bennett, Bay Cities  
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Five Corners, James N. Howard, Varèse  
Forever Young, Goldsmith, Big Screen  
Frantic, Ennio Morricone, Elektra  
Gods Must Be Crazy 2, C. Fox, Varèse  
Guilty by Suspicion, J.N. Howard, Varèse  
Hamlet, Ennio Morricone, Virgin  
Hello Again, William Goldstein, Cinedisc  
The Hard Way, A. B. Rubinstein, Varèse  
Hoffa, David Newman, Fox  
Hook, John Williams, Epic  
Innerspace, Jerry Goldsmith, Geffen  
Intersection, James N. Howard, Milan  
It's My Party, B. Poledouris, Varèse promo  
Jane Eyre, John Williams, Silva Screen  
The Kentuckian, B. Herrmann, Preamble  
Last Starfighter, C. Safan, Southern Cross  
Mack the Knife, Kurt Weill, CBS  
Mississippi Burning, Trevor Jones, Antilles  
Man from Snowy River, B. Rowland, Varèse  
Molly Maguires, Henry Mancini, Bay Cities  
Mr. Destiny, David Newman, Varèse  
Nuts, Barbra Streisand, Columbia  
Old Gringo, Lee Holdridge, Crescendo  
Off Limits, James Newton Howard, Varèse  
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Phantom of the Opera TV, John Addison, Colossal  
Plan 9 from Outer Space, Gordon Zahler performance  
The Player, Thomas Newman, Varèse  
Predator 2, Alan Silvestri, Varèse  
QBVII, Jerry Goldsmith, Intrada  
Quo Vadis?, Miklós Rózsa, London  
Raiders of the Lost Ark, John Williams, Polydor original  
Rapid Fire, Christopher Young, Varèse  
Rosary Murders, Bobby Laurel, Cinedisc  
Roxanne, Bruce Smeaton, Cinedisc  
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Stagecoach/Trouble with Angels, Jerry Goldsmith, Mainstream  
State of Grace, Ennio Morricone, MCA  
Switch, Henry Mancini, Varèse  
The Temp, Frederic Taitgorn, Varèse  
Spies Like Us, Elmer Bernstein, Varèse  
Wall Street/Talk Radio, S. Copeland, Varèse  
Walker, Joe Strummer, Virgin  
Warlock, Jerry Goldsmith, Intrada  
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# SCORE RE



**RATINGS:**  
**5** best  
**4** really good  
**3** average  
**2** polished turd  
**1** turd

**The Devil Rides Out: The Film Music of James Bernard.** Silva America SSD 1059. 12 tracks - 64:15 • On September 28, 1955 the shape of cinematic horror and science fiction was changed forever with the release of Hammer Studios' *The Quatermass Experiment* (*The Creeping Unknown*). Prior to this Universal Studios here in America had earned the sole rights to the horror genre with their stream of films featuring Lugosi, Karloff and Chaney, Jr. during the '30s and '40s. When the heavily melodramatic "dark fairytale" approach of Universal ran out of steam in 1948, the Italians and the British jumped to the front of the line and vied for first place in both horror and sci-fi. The Italians, with talented personnel such as Mario Bava, Riccardo Freda, Antonio Margheriti and of course the Dark Diva Miss Barbara Steele, ran a close second with the British in horror, but, in the final analysis, the Brits, mainly due to Hammer and its amazing stable of filmmakers, quickly moved to the pinnacle of both genres of the imagination. Their victory had its roots in a judicious mix of the old: our Western dualistic belief system of good and evil/God and Satan, with the new: the post-industrial cultural/sexual revolution. One would think that these two clashing elements would be disjunctive to any attempt at a popular fiction but, in the specific context of horror and science fiction, they jelled into the most timely and exciting recipe possible. Hammer films held a reflective surface (horror is an unavoidably allegorical format) up to the group subconscious of the world's English-speaking populace, and this during a difficult period of transition from repressive morality to liberating, but chaotic, humanism. Unfortunately we are still in the heated throes of this transition; in fact some are now saying we should back out and fully return to the constraints of the supernatural—who knows? Hammer was a help with its mystic concoctions. For example, Peter Cushing's vampire hunter Dr. Van Helsing represented religious morality and its circumspections, while the vampires, whether Dracula or bosomy, irresistible succubi, represented not evil, but aspects of a complete individualistic liberation.

More often than not the Hammer films were graced with fine scores, and if it's required to qualify a signature composer for the studio, the name James Bernard would, without a doubt, float to the surface. His recognizable style fit perfectly to the just-described Hammer gambit of conjugating the old to the new. To quote the CD liner notes by David Wishart, Bernard's romantic melodies "hark nostalgically back to a happier time." Conversely, his aggressive tracks are too energized for any of that; their incredible percussive pace can only jibe comfortably with our modern environment of machines, information and rapid, relentless change. Also, they flirt at the edges of atonality, and thus reflect the coldness of the relatively new "Godless universe." *Kiss of the Vampire* (1965) is one of the half-dozen or so all-time great vampire pictures. I've been able to screen it countless times and the expected boredom born of familiarity never seems to materialize. In order for a film to execute such a stunt it must be perfectly formed—inclusive of the soundtrack. The score's core motif, the "Vampiric Concerto," functions beautifully according to the needs of the narrative. Over the unforgettable titles sequence it is a whirlwind of malevolence, foreshadowing the coming nightmare for the Harcourts. During the scene in which Dr. Ravna's son, Karl, uses music in an attempt to mesmerize Marianne Harcourt it is insidiously seductive and sinister. It is a long overdue act of preservation finally to have Bernard's *Kiss of the Vampire* committed to disc. Previously the only version available, on a long out-of-print French LP and a domestic boot, was by the Geof Love Orchestra, and it was marred by spook-house sound effects.

Speaking of repeated viewings, I unashamedly admit to taxing my VCR motor with bouts of looping through the end titles of my video copy of *The Scars of Dracula* in order to experience the rapture of Bernard's stunning love theme. The film's leading lady, Jenny Han-

ley, is one of the most lovely creatures ever to shine from the silver screen, and this powerful piece does a fine job of describing the absolutely agonizing need, of both Dracula and the young protagonist, to possess her. Another landmark specific to this release is the presentation of music from the *Quatermass* films. No one can rightly claim a fundamental experience of science-fiction cinema without having seen Hammer's three *Quatermass* films: *The Quatermass Experiment*, *Quatermass 2* (*Enemy from Space*), *Quatermass and the Pit* (*Five Million Years to Earth*) and their immediate off-shoot *X—The Unknown*. People credit *Heavy Metal* magazine and Ridley Scott's *Alien* with originating the gothic/sci-fi hybrid. A good call, but not correct; Hammer was there first with the adventures of Professor Bernard Quatermass, the initial seamless unifications of ghastly horror and hard scientific speculation. I can't imagine these films without Bernard's maddening, soulless evocations of the unspeakable. Other suites are from *She*, *Frankenstein Created Woman* and *The Devil Rides Out* (*The Devil's Bride*). This disc should be in the collection of anyone who has any reason to be reading this publication. **4**

—John Bender

**The Beast • DON DAVIS.** Varese Sarabande VSD-5731. 30 tracks - 74:18 • Peter Benchley's book and mini-series *The Beast* were nothing more than *Jaws* with a giant squid. It was obvious that the message of the story was that the squid was evil. Therefore, the music for such a film must say, "Watch out! Here comes the evil squid!" Rising to the occasion was Don Davis, whose music does just that. Unfortunately, that's all it does. Davis's score is ten times as intense as John Williams's *Jaws*, which is its downfall. Williams's score was so effective because it became another character in the film and added to the viewing experience by having different tempos, themes, etc. This score is just "hit-the-action-and-get-out-of-the-way," which has become common in TV. Producers don't want themes to distract from their product, but rather music that grabs the viewer's attention and tells them not to look away until the next commercial. Don Davis does this well. Most of the disc is made up of large-orchestra action music, a lot of which reminds me of some James Horner scores such as *Aliens* (lots of hammers on anvils) mixed with a handful of other scores by Williams, Howard, Goldsmith, etc. There are a couple of more intimate cues, such as "Dana and Christopher," which provide a nice, although brief, vacation from the hard stuff. There is also a decent share of atmospheric music for the underwater scenes, appropriately dark and mysterious.

This was most likely another case of producer beats composer, and I don't mean to tear down Don Davis because some of this I do like. He most likely had no choice but to write the music he did, and with very little time. This score is far superior to most synthesizer TV efforts today and it does a good job of grabbing the audience's attention. The music is complex, though very ordinary. Finally, the CD is just too damn long. Nobody ever thought this would be said of a Varese CD, but if ever there was a good time for a 30-minute CD, it was now. At 74 minutes, the disc is pretty hard to sit through. It gives you a good chance to test your CD player's programmer. If you're into typical big orchestral action scores, as a lot of people are, then you will most likely enjoy this. However, if you're looking for something different and inventive, then you'll want to pass. **3**

—Jason Foster

**The Adventures of Pinocchio • RACHEL PORTMAN,** VARIOUS. London 452 740-2. 14 tracks - 64:38 • There is good likelihood some moviegoers may find it hard to get past Disney's 1940 animated feature. Leigh Harline and Paul Smith's music and signature song, "When You Wish Upon a Star," defined not only that movie, but the Pinocchio in us. Brushing that aside, Rachel Portman provides a serviceable score for *The Adventures of Pinocchio*, the new live-action version of the children's classic, 20 minutes of which is represented here. It's a well-intentioned (if somewhat over-the-top) production that seems closer

to Carlo Collodi's novel than the Disney film.

Most of Portman's cues are what you would expect from her: You get gentle, wistful themes ("Theme from Pinocchio") depicting the story's picturesque setting, Gepetto at work, Pinocchio's genesis, and so forth; you also get her proverbial quirky melodic style for comedic effect. The theme for the film's villain ("Lorenzini") isn't exactly menacing, but rather underscores that Lorenzini, however benevolent he might appear to be, is hiding his true colors. "Terra Magica" sets the circus-like atmosphere in the Island of Lost Boys, where Pinocchio mixes in with the wrong crowd. The glowing "Pinocchio Becomes a Real Boy" doesn't work as well—the music isn't as climatic as you would expect for such a key moment. Then again, in the film, the scene seemed to lack the same awe-inspiring moment of Disney's version.

There are some musical numbers spread out in the movie. "Il Colosso" (by Brian May and Lee Holdridge) is heard during a raucous puppet show, and seems to be an attempt to jump on the Disney bandwagon with all that glitzy, showstopper stuff. It's harmless enough, with some enjoyable moments. Other songs ("Luigi's Welcome," "All for One," "What We Are Made Of") provide a backdrop to the village and Pinocchio's various adventures.

Stevie Wonder's two serene ballads (with the orchestra accompanying his lead vocal), "Kiss Lonely Goodbye" and "Hold on to Your Dreams," are used in the end credits; the former can also be heard in its instrumental version in certain parts of the film. Both of these songs are tacked at the end of the album in straight pop renditions as bonus tracks. Another Wonder piece, "Pinocchio's Evolution," with its delicate tick-tock percussion and harpsichord, adds a nice touch. It's a simple but effective tune, sounding somewhat akin to the type used in those hobby-related shows on PBS.

The songs and score are grouped separately on the album, providing a more cohesive listen than in the film. While Portman may have been limited by the scope of the project, her adeptness is evident throughout her cues. Even so, her style can sometimes also be a drawback—a rose is a rose is a rose. Still, the whole is greater than the sum of its parts. **3½**

—Jack H. Lee

**Independence Day • DAVID ARNOLD.** RCA/Victor 09026-68564-2. 14 tracks - 50:41 • ID4 marks the third major effort by composer David Arnold, and the second with producers Roland Emmerich and Dean Devlin, who first collaborated on *StarGate* a few years back. However, *Independence Day* is not *StarGate*, both in respect to film and score. There are, to be sure, a few peripheral similarities. Both meld a number of famous sci-fi plots together to create something (sort of) original. In the case of *StarGate*, however, its highly implausible story was made more acceptable by Arnold's sweeping orchestral score. Although it too had taken from a number of sources, the music seemed to avoid any direct associations and that made it fun. With ID4, a story about humanity being on the brink of extinction by otherworldly unfriendly folk, the score fails to rise above the inane concept. Where do the problems lie? Well, it sure isn't lack of bombast. In fact that is the most glaring problem with Arnold's music; much of the material on this album are action cues which feature plenty of orchestral fireworks, but nothing of any real melodic substance (there must be about a half-million key modulations in the track "Base Attack"). This is disappointing given that Arnold had previously displayed a knack for writing nice thematic material. Other than his ominous aliens-are-going-to-kick-the-world's-ass six-note motif (most effectively presented in the first track, "1969—We Came in Peace"), his other themes are a) too contrived (heroic theme for Randy Quaid's buffoonish character), b) too affected (let's feel bad after everyone's been slaughtered save for all of the main characters), or c) too clichéd (Americana theme). This mess does not fall solely onto the composer's shoulders, though. ID4 has absolutely no character development whatsoever, but rather a lot of nice-looking special effects and action scenes which obviously made it impossible for the composer to tap into the heart of the film. The score to *Independence Day* mirrors the film in that it fails to evolve past the superficial plain it plays on. **2½**

—David Coscina

**Next Issue:** More *Morricone Madness*, Japanese reissues, *Herbie Hancock's Blow-Up from Rhino*, and the usual vindictive headhunting. Be there!



Appearing with the tedious inevitability of an unloved season, it's

# JEFF BOND

## AND HIS SUMMER MOVIE REPORT...

Well, summer's over, and man, did the movies stink. It says a lot about my stellar intellect that the two movies I actively enjoyed, *The Phantom* and *Independence Day*, were probably the dumbest of the lot. But isn't it mag-nanimous of me to provide all future debating opponents with the ultimate comeback line: "Yeah, whatta you know?—you liked *The Phantom*!"

**Courage Under Fire** is the obligatory "quality" film sacrificed to the summer feeding frenzy so adults can forget they ever saw it by the time Oscar ballots are passed out. The film is directed by Edward Zwick, a man who only makes very important movies about big issues. The issue this time around is chicks in the military: Meg Ryan plays an adorable helicopter pilot who's killed during a rescue operation in Desert Storm and is up for a posthumous Congressional Medal of Honor. Denzel Washington plays the tank commander assigned to investigate her case after he screws up in a battle, accidentally killing men under his command. Of course, this leads to self-recriminations, boozing, and the deterioration of his relationship with his wife, a state of affairs that can only be rectified by Washington uncovering the truth behind the helicopter pilot's demise. *Courage Under Fire* is a good movie that's extraordinarily well-acted; Meg Ryan has been criticized as unconvincing in her role, but I thought she did just fine, subtly differentiating her characterization through the lens of three different flashbacks (the plot hinges on whether the pilot was a superheroic patriot, a coward paralyzed by her hormones, or something in the middle of those extremes). Even better is Lou Diamond Phillips as an unforgiving soldier under her command. And Washington is incredibly moving in a role that could have easily been either insufferably self-pitying or simply a mechanism for exposition. At the same time, however, the movie is curiously artless in the telling of this story: Zwick's flat direction seems less a reaction against Hollywood artifice than an inability to grasp its rhythms and techniques. You have to respect his touch with actors, but somehow I can't see his films weathering the ages all that well. In the continuing saga of Films That Might Have Been Scored by Jerry Goldsmith, Goldsmith was going to do this film but bowed out due to a scheduling conflict. Never fear, though: JAMES HORNER scores *Courage Under Fire* pretty much as you might imagine Goldsmith would have, with a good imitation of Goldsmith's low-key military style and ample use of the low, two-note ascending brass chords Goldsmith has used in countless films, from *Capricorn One* to *Total Recall*, in order to define open spaces and apply a sense of plot-specific import to key moments. Horner slips so effortlessly into this style that the first half of *Courage Under Fire* winds up a pretty refreshing listen from this composer, and there's a dramatic scene involving an automobile on some railroad tracks that's juiced up with some of the most powerful dramatic scoring I've heard from Horner in years. The film's denouement calls for more subtle work, and Horner falls back into somewhat cloying, *Braveheart*-derived textural high strings by that point, but overall this is one of the composer's better recent works.

After directing a small, personal film (*Steal Big, Steal Little*) that was rejected by critics and audiences alike, *Fugitive* director Andrew Davis does Hollywood penance by helming **Chain Reaction**, a by-the-numbers conspiracy chase movie which is peopled by movie scientists, movie FBI agents and movie conspirators. You know the drill: scientists invent something that will benefit all of mankind, then heavily backlit assassins carrying duffel bags full of weapons descend, kill everybody but the lead actors and frame said actors so they can be on the run from both good and bad guys throughout the course of the movie. After seeing *Chain Reaction*'s previews, it was a relief to discover that Keanu Reeves was not depicted as the sole genius behind the discovery of working cold fu-

sion in the movie; I can accept Reeves as a surfer or maybe even as a stubborn young cop, but nuclear physicist is stretching it. In *Chain Reaction* Reeves is just the semi-brilliant machinist who makes the final accidental discovery that makes the energy process work... of course, by the end of the movie he's demonstrating the conspiracy-busting savvy of Robert Redford in *Three Days of the Condor* and the unstoppable physical power of Arnold Schwarzenegger in any one of his Nietzschean fantasies. The fun of *The Fugitive* was seeing Harrison Ford put into an action situation and having him actually get hurt and show human emotions like fear and anger, but Reeves can only muster a Neanderthal-like grimace at his predicament, and despite looking like an aging college student who's downed one too many brewskies, he emerges largely unscraped from tangles with FBI agents, trained assassins, and a climactic human cannonball act that's the hokiest violation of physics since Kevin Costner's bungee jump in *Waterworld*. The great conspiracy films of the '70s like *The Parallax View*, *Three Days of the Condor* and even *Invasion of the Body Snatchers* were thrilling because their plotlines not only provided credible threats to the characters in the movie, but to the audience's own allegiances and cherished beliefs; the idea that our government, even our friends and relatives might not be trustworthy was a pretty chilling idea in the post-Watergate era, but now it's just business as usual on *The X-Files* every week, and movie heroes who can't be injured by 100-foot falls don't have much to fear from your average cinematic conspiracy.

*Chain Reaction* marks JERRY GOLDSMITH'S return to the action genre, since *Executive Decision*'s claustrophobic 747 setting made it more of a suspense nail-biter than an action movie. You can hear echoes of his militaristic brass theme from *Executive Decision* throughout the film, but after a subdued opening Goldsmith cranks up some chase cues that are tougher and more fully-written than the streamlined, almost minimalist approach he's taken in recent efforts like *The River Wild* and *Congo*. Goldsmith still writes chases better than anyone else and it's nice to hear those gritty brass ostinatos chattering under the sound effects again. Unfortunately, about halfway through the movie Goldsmith falls prey to 1996's favorite action score gimmick, the wailing faux-rock electric guitar, which emerges from the background as Keanu starts ingeniously outsmarting the bad guys. It's arguable that an electric guitar makes more sense to characterize grungy Keanu Reeves than it does to underscore the actions of aging Teutonic warrior Arnold Schwarzenegger in *Last Action Hero* or *Eraser*, but the rock effect still undermines whatever sense of reality is left in the movie (which isn't much) because it seems to characterize Reeves more than the character he's playing (it looks like some background about Reeves's character being a part-time musician might have been cut out of the film). The great-sounding album (Varèse Sarabande VSD-5746, 8 tracks - 31:00) has to strike a balance between a kind of orchestral romantic optimism for the future of cold fusion ("Meet Eddie," "Open Minds," "Out of the Hole"), Goldsmith's still-impeccable action music (with the percussive "Assassins" and "Open Door" and one great, flat-out five-minute chase, "Ice Chase"), and the rockin' guitar licks, and as a Goldsmith junkie I wanted more of his good old-fashioned butt-kicking and less of the Keanu theme—I particularly missed the music for Reeves's chase up an elevating bridge, a standout cue from the movie.

John Carpenter's a director I really want to like; he has an unusual respect for the horror and science fiction genre and is content to eke out his marginal existence in that risky milieu, and he's an attractively burnt-out, cynical left-winger to boot. Sadly, he can't seem to manage more than a couple of minutes of effective footage per movie and he's been riding on the fraying coattails of his own name for way over a decade now, making blissfully misguided bombs like *Prince of Darkness*, *Big Trouble in Little China*, *Memoirs of the Invisible Man*, and **Escape from L.A.**, an overdue sequel to one of Carpenter's few post-Halloween hits, *Escape from New York*.

Far more than *Escape from New York*, *Escape from L.A.* means to be an epic satire of American society, but Carpenter and his fellow screenwriters (Kurt Russell among them) manage to shoot blanks at every target in their crosshairs. A typical example is the President (Cliff Rob-

**In the Interest** of providing ideas for next year's Hollywood productions, please take a moment to consider who would be the victors of the following confrontations:

- 1) Kirk or Picard
- 2) The Enterprise or a Star Destroyer
- 3) Airwolf or Blue Thunder
- 4) Alien or Predator
- 5) Rambo or Arnold
- 6) Van Damme or Seagal
- 7) Jerry Goldsmith or James Horner
- 8) Dean Devlin or Irwin Allen
- 9) Ripley or Linda Hamilton
- 10) Curly or Butt-Head
- 11) Letterman or Leno, if they had equal lead-ins
- 12) Shaft or Priest (Superfly)

Please do not send your replies to *Film Score Monthly*, but instead think of long, boring probable outcomes, and post them to any Usenet newsgroup remotely relevant. Thank you. -LK

ertson), a fundamentalist zealot who moves the White House to Lynchburg, Virginia—he's clearly modeled on lovable demagogues like Pat Robertson and Jerry Falwell, but Robertson captures none of smiling fatuousness of those characters, and aside from a mild Southern accent and a few references to the good book and prayer, he just plays his role as the kind of standard movie heavy he's portrayed dozens of times. *Escape from L.A.* is littered with cult performers like Steve Buscemi, Bruce Campbell and Pam Grier, but their roles are dramatically pointless and the whole thing comes off as just another lame post-Holocaust shoot-'em-up. Despite the overused modern miracle of CGI, special effects here are actually less convincing than in the 1980 original: from the early submarine journey that's a sad rehash of stuff from *seaQuest* *DSV* to the hilariously phony tidal wave surfed by Russell as Snake Plissken and a sleepwalking Peter Fonda, everything has a strangely two-dimensional quality, as if Carpenter just decided to use the animatics instead of creating finished effects.

This time it's SHIRLEY WALKER'S turn to have her high-powered orchestral score subverted by having to adapt John Carpenter's electronic tunes (with the spaghetti-western qualities of *Escape from L.A.*, it's interesting to consider what might have happened had Carpenter hired Walker for *The Thing* and Ennio Morricone for *Escape...*), and although she tackles the assignment with gusto I'm still looking forward to someone letting Walker's prodigious talents loose on a real movie with a real orchestra (maybe it will finally happen with *Executive Decision 2: Turbulence*). She does manage to get her acoustic licks in late in the game, and mounts Carpenter's Snake Plissken theme in a big brass setting for the climactic glider attack scene so spectacularly it made me wonder what she'd be able to do with a James Bond movie. Walker is the logical heir to the Williams/Goldsmith large-scale orchestral throne, and John Carpenter's greatest accomplishment in the past five years is to be the only Hollywood director with the balls to give her a couple of high-profile scoring assignments.

Not new movies, but recent items:

The latest in a line of baby boomer wish-fulfillment CDs is Rhino's 4-disc boxed set, **Hanna-Barbera's Pic-A-Nic Basket of Cartoon Classics** (Rhino R2 72290). Like anything you sit around and dream about for a few decades, this is both miraculous by its very existence and somehow lacking. Part of the problem is that, if you're truly a Hanna-Barbera/HOYT CURTIN junkie, you already own discs 1 and 4 in the set, previously released separately. Volume Four is a sound effects disc (including a number of lame answering machine and birthday messages from a vaguely tubercular-sounding Fred Flintstone), while Volume One is the *Hanna-Barbera Classics* disc that contains every conceivable rendition of beginning, ending, and syndicated title music from things like *Ruff and Reddy*, *Huckleberry Hound*, *Yogi Bear*, *Snooper and Blabber*, *Lippy the Lion* and *Hardy Har Har*, *Wally Gator*, *Peter Potamus*... you get the idea. So even though

this box prices out at a reasonable \$11 a CD, eliminating the value of two of the CDs jacks the price up to a stinging \$22 per disc for those poor fools who've already purchased the first two albums. Of course, if you're a fan of *Jonny Quest* or you just have to have a recording of every song ever written for *The Flintstones*, you're forced to buy this set. Rhino's first release of Hanna-Barbera cartoon music was packaged in some kind of neo-primitive style that made it look like it might be a new Talking Heads album; the "Pic-A-Nic Basket" actually is a picnic basket with a fold-up handle, simulated wooden flaps over the CDs on either side, and liner notes made to resemble a red-and-white checkerboard tablecloth with ants on it. It's hideous, yet strangely appropriate. As for the CDs you don't already have: Volume Three contains 23 songs written for *The Flintstones*, including the immortal "Bedrock Twitch," the title song "Meet the Flintstones," Betty and Wilma's "Car Hop Song" ("Here we come on the run/ with a burger on a bun..."), James Darren's "Surfin' Craze," and the demonically cloying "Open up Your Heart and Let the Sunshine In," a pious plea for happiness from the infant Pebbles and Bamm Bamm. I found the nostalgic glow from these babies lasted about two and a half tracks, but since everyone will have their own particular favorite, I'm glad they were all included. Also on the disc are snatches of underscore, and between this and discs One and Two, most of the music written for *The Flintstones* ought to be available to listeners.

For me, Volume Two was the big payoff for decades of wishful thinking: after yet more *Flintstones* music we get the characteristically peppy theme song to *Top Cat* (clearly an inspiration for Ren and Stimpy's "Muddy Mudskipper" theme song) and its Gershwinesque underscore, the unforgettable *Jetsons* title song and its retro-futuristic scoring (including a theremin takeoff of the song "Brazil"), and finally, *Jonny Quest*, Hoyt Curtin's kick-ass action theme and nine minutes of spine-tingling underscoring. The opening theme is actually slightly different than the one heard on the TeeVee Toons '60s and '70s Vol. 2 collection, lacking the pounding brass accents that come in over percussion during a transition, and continuing past the familiar *Quest* logo exclamation into some slam-bang, brassy menace that opened up the first *Jonny Quest* cartoon as some unspeakable threat marauded its way through a South American jungle. The underscore suite begins with a lovely little pastoral piece, blending a pizzicato rhythm under a "questing" theme for French horn; after a more cartoonish brass-and-xylophone piece of travel music, Curtin's pounding "Mummy" theme enters and builds to a climax of frenzied brass trills; this segues thrillingly into a percussive, primitive-sounding chase (employed any time the Quests were threatened by jingoistically portrayed, dangerous "natives"), and a slithery, pulsing bit of "creepy" suspense music used to underscore appearances of horrifying creatures like the spidery "robot spy," gigantic pterodactyls or creeping amphibians. Next is the ubiquitous "landslide" cue, a series of descending string glissandos that characterized everything from earthquakes and volcanoes to roaring prehistoric beasts. Several fast-paced chase cues round out the suite, which ends with a broad mix of surfer rock and big band swing as Jonny and token pal Haji goof off at the end of another heart-pounding adventure. Curtin's big-band background and his love of percussion made the *Jonny Quest* music positively riveting, constantly punctuated by wild trumpet hits and jungle drums, and his music was one of the primary reasons why this cartoon was just as exciting as any live-action adventure series on the air at the time. It's no mystery why the *Quest* theme, as compilation producer Earl Kress states in his liner notes, is "the most requested and memorable tune from the Hanna-Barbera library." That's right before he goes on to describe the *Jonny Quest* underscore as "nonmelodic" and "definitely less listenable" than the rest of Curtin's cartoon music. What he means is that without some dopey little melody that can be easily whistled or hummed, you morons out there won't be able to appreciate this music. Never mind that the "requested and memorable" *Jonny Quest* theme is written in exactly the same style as the underscoring to the series... this is the sort of thinking that continues to categorize people like you and me who happen to like big, exciting 20th century orchestral music as genetic freaks. While I'm bitching, there's another thing that annoys me about this album. It goes like this: *Top Cat*

underscoring suite length: 19 minutes. *Jetsons* underscoring suite length: 14 minutes. *Jonny Quest* underscoring suite length: 9 minutes. Now there's nothing wrong with the music from *Top Cat*, but is it really twice as worthy as the music from *Jonny Quest*, as the sequencing length would seem to imply? As a matter of fact, *Top Cat*'s underscore, although initially charming, gets pretty repetitive and annoying after almost 20 minutes, while the *Jonny Quest* music seemed to offer a lot more variety with its various moods and rhythmic approaches. The Hanna-Barbera action genre is a whole world unto itself, and it's consigned to a little ghetto here that's otherwise populated by the eerie theme to *Space Ghost* (with *Laugh-In* alum Garie Owens wailing the title over a jazzy novachord melody), and the rambunctious title music to *Atom Ant* (with the bellowing tones of another under-appreciated and uncredited talent, the late, great Ted Cassidy). I can only hope that Rhino shows the action cartoons more respect than Earl Kress and someday gives *The Herculoids*, *The Adventures of Moby Dick*, *Frankenstein Jr. and the Impossibles*, *Space Ghost*, *Galaxy Trio*, *Birdman*, et al, their own album.

Silva Screen continues its impeccable series of Hammer horror film music with *The Devil Rides Out* (Silva America SSD 1059, 12 tracks - 64:15), devoted exclusively to the music of British composer JAMES BERNARD. Included are the franchise horror opuses *Kiss of the Vampire*, *The Scars of Dracula* and *Frankenstein Created Woman*, whose romantic themes are featured in five- to seven-minute excerpts, and fuller suites from the pre-Rosemary's Baby occult thriller *The Devil Rides Out*, the H. Rider Haggard fantasy *She*, and a "Quatermass Suite" featuring music from three of the earliest low-budget science-fiction films featuring the adventures of Brit rocket scientist Professor Quatermass and his encounters with various extraterrestrial slime molds. It's probably criminal of me to make this kind of comparison, but *The Devil Rides Out* was a real letdown after Silva's thrilling *Horror!* compilation. The various *Horror!* pieces really seemed to stand on their own as classical compositions in addition to their enjoyably campy horror-film stinger effect, while Bernard's compositions seem to shrink into the background of the films for which they're written even when the films themselves aren't present; they're astute and no doubt effective in context, but the melodies and effects just don't linger in the memory on an album. The performances (conducted by Kenneth Alwyn, Paul Bateman and Nic Raine) are spirited and Bernard's orchestral attacks produce the proper chilling feel, and there's an appropriately timeless quality to the icy romantic themes of *She* and the two vampire movies; most interesting is the suite from *The Devil Rides Out*, which reminded me of some of Gerald Fried's horror scores, but without that composer's melodic hooks and insinuating rhythms. Bernard's string-and-percussion *Quatermass* scores are collections of pulsing horror stingers; it's true that they predate Bernard Hermann's *Psycho* and are certainly written in the most forward-thinking idiom of any of the pieces on this album, but despite the agitated string effects this music isn't in a league with *Psycho*.

Jerry Goldsmith fans are an odd lot. They'll stalk their hero at concerts, have his portrait embroidered on their denim jackets, and bid inordinate sums of money on his out-of-print CDs, but they won't put down a C-note for a lovingly assembled and packaged video documentary on the man. Fred Karlin's *Film Music Masters* tribute to Goldsmith is languishing on the writer/producer's shelves, and that's too bad, not just because this package is well worth having, but because its slow sales have indefinitely postponed production of Karlin's second installment of the series, on Elmer Bernstein. The Goldsmith video traces his life and career from childhood to the present, documenting his schooling at the hands of pianist Jacob Gimpel and Mario Castelnuovo-Tedesco, his early days at CBS radio and live television, and on through his early film work up to the present day. The video is built around the recording sessions of Goldsmith's score to *The River Wild*, and delves into the composer's working process from spotting through orchestration and performance.

Goldsmith is a tough subject for this kind of treatment for a number of reasons: first of all, he's just written so damn much music. Even if Karlin had just played two-minute snatches of his scores for 70 minutes it would be difficult

to give viewers an idea of the full range of music that Goldsmith has composed, and the evolution of his style over the years. For every score featured here (*Star Trek: The Motion Picture*, *Planet of the Apes*, *Basic Instinct*, *Under Fire*, *The Wind and the Lion*, *Islands in the Stream*, *Polltergeist*, *The Russia House*, *Patton*, *The Omen*, *Lionheart*, *Medicine Man*) there are dozens of others that deserve equal time and sketch out completely different musical universes: *Papillon*, *The Illustrated Man*, *Alien*, *The Blue Max*, *Logan's Run*, *The Sand Pebbles*, *Total Recall*, *The Satan Bug*, *The Mephisto Waltz*, or just about any western he ever wrote. The challenge here is to both satisfy the typical rapid Goldsmith fan eager for the tiniest details about the composer's life and work, and to introduce Goldsmith to people who have heard his work, but are unfamiliar with the man himself. The films and scores chosen to be discussed are effective in that they're sterling examples of Goldsmith's talent and also (in most cases) works likely to be familiar to the average filmgoer. Special attention is paid to the directors who have chosen to work with Goldsmith on more than one occasion, with a focus on the late Franklin Schaffner, who gave the composer two of his most magnificent opportunities, *Planet of the Apes* and *Patton*; also featured are Joe Dante (seen roasting Goldsmith at his SPFM tribute) and Paul Verhoeven.

It's been pointed out that *The River Wild* is not exactly a benchmark in Goldsmith's career; Goldsmith wrote the score under a tough deadline and the film did mediocre business. But the very streamlined nature of this effort allows for an unusually lucid dissection of Goldsmith's composing process: the building blocks of this score (from the traditional folk melody to the malleable six-note ostinato running through the percussion and brass) are easily identified and the viewer can follow these elements through their incorporation into the score with real clarity. Watching Goldsmith make last-minute changes on the spot, verbally dictating modifications to orchestra leader Paul Shure and tweaking the sound and emphasis of attack on the score makes you realize just how amazing it is that something as complex as an orchestral score ever manages to be pulled together for a motion picture. And for people who like to moan about the good old days, I just read the liner notes on my old LP of *The Swarm*, which indicated Goldsmith had about ten weeks to write that score. *The River Wild* was done in three.

One of the best things about this documentary is the way in which it connects faces to the names so often associated with Goldsmith's scores: orchestrators Arthur Morton and Alexander Courage, recording engineer Bruce Bonnick, music editor Kenneth Hall, orchestra contractor Sandy De Crescent and lesser-known pros like percussionist Emil Richards, who's rounded up many of the unusual instruments that give Goldsmith scores their unique sound (check out his demonstration of the mixing bowls used in *Planet of the Apes*) and Craig Huxley, whose performance of the blaster beam will forever change your impressions of *Star Trek: The Motion Picture* (by the way, Craig is the tall red-headed kid in the worst *Star Trek* episode ever made, "And the Children Shall Lead"). There are also members of Goldsmith's family: son Joel, who reminisces about sitting in on the recording session of *Planet of the Apes*, Goldsmith's wife Carol (movingly addressed by the composer during his 1976 Oscar acceptance speech for *The Omen*) and his amazing dad, Morris, who doesn't look all that much older than Jerry. My only regret is there was no time to get in some footage of Goldsmith's indomitable "Dragon at the Doorway," Lois Carruth (hi Lois!). Happily, that oversight is taken care of in Karlin's 96-page booklet accompanying the video: it's full of insights from all those previously mentioned, as well as Goldsmith's agent Richard Kraft, record label luminaries like Intrada's Douglass Fake and Varese's Robert Townson, and numerous musicians and performers who've worked with Goldsmith over the years. The super-deluxe package (put together in a sleek-looking navy blue, gold-inlaid slipcase box) includes two 8"x10" glossy photos of the composer, one at work early in his career, one present-day, and a performance cue sheet for *The River Wild*. It's pricey at \$100, but this isn't some bootlegged video slapped together by circus clowns, this is a classy little artifact that you'll be proud to own. Send \$99.95 (VHS NTSC) or \$112.50 (PAL) plus shipping (\$9 U.S., \$17.50 Canada, \$32 foreign) to Karlin/Tilford Prod., 2373 NW 185th #308, Hillsboro OR 97124; fax: 503-690-0744. •

# THE COLLECTED WORKS OF AKIRA IFUKUBE

## PART II: VOLUMES 5-10

Reviews by JOHN BENDER

I grew up with Godzilla. My dear dad, rest his soul, was a big man with the heart of a child. He would take the family out to the theater and drive-ins for the likes of *Godzilla vs. Mothra* (*Godzilla vs. The Thing*), *Godzilla vs. King Kong*, and *Destroy All Monsters*. My mother complained, with a smile, that they were silly films, but my father and I loved them, and I still do! One of the prime ingredients of the Toho Dai Kaiju (Giant Monster) films that has allowed me to maintain an appreciation of them into adulthood is the music, and principally the music of Akira Ifukube. While working on my Masters at Yale I organized a film series for the School of Art, and during my research for that project I discovered Ifukube was actually a very hard-working composer who had scored many Japanese films other than the Dai Kaiju. Ever since then I have had the occasion to pine away for the countless treasures unheard, all those potentially marvelous scores that I would never get to experience. Now, thanks to the sublime efforts of the late Mr. Yasuhiro Wada of SLC, a grand overview of Ifukube's film career is offered to the world. Kyu Hyun Kim has handled introducing the first four volumes (#72); I here annotate the remaining six.

Disc five, seven suites: After the original 1954 *Gojira* (*Godzilla, King of the Monsters*), *Gojira tai Mosura* (*Godzilla vs. The Thing*) from 1964 is probably the best of the remaining 17 *Godzilla* films. The title cut on this disc, suite one (5 tracks - 11:31), opens with a turbulent, disorienting rumble for percussion; this leads into the battle anthem for the story's two phenomenal protagonists. The piece distinctly registers Godzilla's immensity and invulnerability, but it also speaks of primitivistic mysticism, qualities which are the basis of the giant moth's persona. The score is actually one of Ifukube's richest for a Dai Kaiju, and I recommend the soundtrack release on Futureland TYCY 5348 (32 tracks, mono). The tracks offered here feature the tender mantra sung by the Infant Island Ailenas, which is a couched dirge for the casualties of Hiroshima and Nagasaki (this will be elaborated upon shortly), and a portion of Ifukube's masterful and beautiful evocation of Mothra's celestial cachet.

Suite two, *Futari no Musuko* (*Two Sons*, 5 tracks - 19:57): I am able to glean from the photos in the booklet that this narrative is set in modern-day Japan, circa 1960. From the title and the melodramatic consistency of the music, it appears the story focuses on the trials of a particular family. Much like the late Bernard Herrmann, Ifukube demonstrates the ability to avoid a typical response to an urban milieu. To bolster the observation all one has to do is see how formally similar *Two Sons* is to the ageless, immutable music of the following suite three, *Kujira-Gami* (*Whale-God*, 3 tracks - 6:33), a Japanese response to *Moby Dick*.

Suite five, *Han-Gyaku-Ji* (*The Traitor*, 3 tracks - 9:25), begins with a piece that, to my gajjin ears, is ethnic in that it employs the wood-on-wood percussion of taiko sticks, and ceremonial chant, both of which are integral to Kabuki and No performances.

Suite seven, *Dogora, the Space Monster* (3 tracks - 4:21): This story concerns factions of the Yakuza, and the interruption of their activities by an enormous jellyfish from outer space. I wish the suite was longer, but it does give one sampling of Ifukube's most memorable, and appropriately unearthly, use of the theremin. However, I must admit that I am not certain that this eerie wail is electronic in origin; it could be achieved via the humble bow and wood-saw.

Disc six, six suites: This volume is great, a beautiful collection. It opens with four selections (10:53) from *Burma's Harp*, the main theme of which is a recapitulation of Ifukube's majestic poem of grief for Hiroshima and Nagasaki. As originally used this progenitor of *Burma's Harp* was called "Metropolitan Disaster." This noble threnody, written for the vaporized thousands, has, for 40 years, been cloaked within the harborage of a fantasy—the 1954 *Gojira* (*Godzilla*), the first overt cinematic metaphor for

their nuclear holocaust. The Japanese had previously been unable to broach the subject cinematically. To any reader unfamiliar with the hidden significance of the film I suggest you watch it again, while keeping in mind that the monster is a representation of supernatural retribution. The Japanese transgression was territorial aggression, and ours (humanity's) was the unleashing of the atom. *Burma's Harp* continues with a curt military address, and a meditative, ceremonial paean to nature.

Suite two, *Ghidrah Sandai Kaiju Chikyu Saidai no Kessan* (*Ghidrah, the Three-Headed Monster*, 3 tracks - 6:00): The main-title track is a prime example of Ifukube's Dai Kaiju concept; the composer gave the series a musical identity, just as Barry did for the Bond films. The Ghidrah theme is massive, ponderous, terrifying. As all sophisticated music is wont to do, it describes a range of phenomenon, from the golden dragon itself to the overwhelming human experience which, in the context of the film, is that of epic destruction. The second theme is dark and writhing; it mimes the inscrutable thoughts and designs of the monsters themselves. Unlike American monster movies, where the giant beasts are just that—overgrown animals—the Japanese creatures are demigods. Anthropologically Japan's roots are first pagan, and later polytheistic, with this giving a background hum to their culture; filmgoers there are comfortable interpreting Godzilla, Ghidrah and their kin as fractional deities. The animalistic physical appearance of the Dai Kaiju reflects their connectedness to the Shinto system of nature worship—Godzilla is sometimes referred to as a force of nature. Again, these are *not* dinosaurs, or mere mutations, but supernatural beings; Ifukube's music plainly exhibits deference to the godhood of the Dai Kaiju. I realize this might smack of the sacrilegious, but that is only because of our Western Judeo/Christian underpinning, our inbred monotheism.

Suite three, *Shinobi no Mono-Kirigakure Saizoh* (3 tracks - 4:45), begins with a main theme that seems to place us in feudal Japan, but voiced over the melody is a strange descending five-note motif on the shamisen, which has a sound similar to that of a mandolin. This otherworldly declaration refers to the ghost-like ways of the ninja. Kirigakure Saizoh is the name of a famous mythological shinobi. The shinobi were a special sub-breed of the ninja, a type of spy. On occasion a shinobi would have internal organs removed, such as large portions of the intestines, in order to reduce the girth of their bodies. This would facilitate unique abilities such as squeezing through tiny drainage ducts in castle walls, and, like a spider, scaling walls or even ceilings. The three tracks from this score formulate a whole that describes grotesque and evil intrigues, humanity at its worst.

Suite four, *Chu-Shin-Gura* (8 tracks, 35:13—quite possibly the whole score): The main title is a major work for full mixed chorus, orchestra and koto. This theme, which is epochal and morose, almost operatic, is restated several times throughout the suite. The remainder of the score is masterful, a bounty of mysterious, romantic backdrops. *Chu-Shin-Gura* is obviously an opulent and important film; the grand end title theme leaves me feeling small and unworthy. The track provokes an image of seraphim desperately and fearfully attempting to give solace to a grieving All-Mighty.

Suite five, *Frankenstein vs. the Subterranean Monster Garagon* (*Frankenstein Conquers the World*, 2 tracks - 3:05): This film, from here on referred to as FCTW, is a seminal Dai Kaiju, both for the genre and musically. It is the first time Ifukube was called upon in the series to emphasize horror rather than the fundamentals of awe and massiveness. In some ways one of the most meaningful of the Japanese fantasy films, its plot unfolds during the final days of the second World War. The Japanese transport the beating, immortal heart of the Frankenstein monster from Germany to a lab in Hiroshima for analysis. After the city is destroyed by an atom bomb, the still-living heart is found among the radioactive rubble and is eaten by a crazed and starving child. FCTW is a deadly serious film, like *Gojira* and *Rodan*, and like *Gojira* it is overtly allegorical. The pitiful child is a reflection of the post-war shame and pain of the Japanese, and his ghastly act of cannibalizing the heart of the Germanic patchwork ubermensch symbolizes the Japanese nation "ingesting" the soulless heart of the Nazi agenda. Years later, when this



woeful orphan grows into a towering child-like giant, he then symbolizes all the repugnant but innocent reminders of the war and its nuclear conclusion—the afflicted members of the succeeding generation who suffer from diseases of the bomb.

Suite six, *Oni no Sumu Yakata* (*The Devil's Mansion*, 2 tracks - 3:34), is an example of Ifukube's range as a composer; the score is occidental in derivation. The two cues provided are evocative of powdered periwigs and lace collars, the French baroque.

Disc seven, eight suites: This volume starts with two great themes from *Zatoichi Story*. The first cut has a Middle Eastern "Bhagdad" flavor; there is a driving desert caravan rhythm, and strange swirls of strings and percussion stalk the melody like seagulls flocking around a great whale. The second piece is a dark and sullen purge; in the context of the unseen (for us) film the suspicion must be that something great has come to an end. The film of the second suite, *Zatoichi Kesshotabi* (3 tracks - 4:08), is probably related to *Zatoichi Story*. The music is similar, one difference being that, with a guitar up front, the main theme here has a Spanish air.

Suite 4, *Kaiju Daisenso* (*The Great Monster War, aka Invasion of the Astro-Monster, aka Godzilla vs. Monster Zero*, 3 tracks - 7:00): Toho once again pits Godzilla and Rodan at the giant, three-headed demon from outer space, King Ghidrah. Ifukube reuses the evil monster's theme; this version is tight and lean, with a drastic synth-splash in honor of the film's extraterrestrial goings-on. I love the film, it's got fun dripping out its ears! Nick Adams, of *The Rebel* (TV) and *No Time for Sergeants*, plays an astronaut who, with his partner, visits Earth's hidden sister planet on the opposite side of the sun. Planet X is inhabited by a race of subterranean technocrats wearing spandex jumpsuits, punk sunglasses, pin-head caps with antenna and Kasbah slippers. They first propose friendship, but later reveal their intentions to rule our world! Nick Adams calls them "Dirty stinkin' rats!" and warns that "...the human race won't be worth a hill of beans!" In real life Adams fell in love with his co-star Kumi Mizuno; she rejected him and legend has it that this is why he, unfortunately, took his own life. After much intrigue, daring-do and destruction Godzilla defeats Ghidrah and the invaders, which prompts him to perform, honest to god, an Irish jig. It is a happy moment! Despite the film's full-tilt abandonment to a child-like inventive flair, Ifukube maintains a sober approach with every note of his compositional chores. It is his purposeful, lowering music which, more than anything else, anchors the tempestuous fantasy enough to allow for some all-important viewer empathy. A joyously insane movie with a rock-solid score.

With unerring accuracy the wonderful Mr. Wada gave the largest blocks of CD time to the most deserving scores. For volume seven this score is *Kiganjyo no Bohken* (9



tracks - 25:20). A masterful example of customary descriptive film music, the score is comprised of various themes and motifs that, as a whole, successfully exemplify the familiar character of a fairy tale or ghost story.

I found suite six, *Wakamono yo Chohsen Seyo* (6 tracks - 7:01), to be a very strange experience. From the booklet photos it is apparent that the film's setting is urban and contemporary. It seems that Ifukube feels more comfortable with artistic license and exploration on such a project. The tone and orchestration are both eclectic; the composer uses the harmonica, clavichord and bouzouki in a queer stew that I will describe as a mix of Stein's *Dementia 13*, Rota's *8½*, and Theodorakis's *Zorba*.

Suite eight, *Sonokabe o Kudake* (2 tracks - 4:41), has a full-blown melodramatic overture for orchestra and reverberated piano, a real show piece.

Disc eight, twelve suites: Suite one, *Majin, Monster of Terror* (3 tracks - 7:08): This stuff is Ifukube doing for Japanese mythology what Herrmann did for sci-fi a la Gort and Klaatu. The 50-foot statue of an ancient Japanese demon/warrior comes to life out of sheer rage against the unrelenting cruelty of a local tyrant. The images of the stone giant lumbering through a wind-swept village, as it searches for the villain and his henchmen, are unforgettable.

Suite two, *Gozora, Ganiba, Kameba—the Space Amoeba!* (aka *Yog! Monster from Space*, 3 tracks - 3:59): I always felt that the music for this wacky film sounded rather thin and tinny. Hearing it now for the first time in a digital format only reinforces my opinion. But, specifically, it is not the score that is at fault. *Yog*, 1970, was one of the last non-Godzilla monster films Toho made before giving the genre a rest, and my guess is that by then the studio was scrimping on costs such as musician fees—hence, a smaller orchestra for the *Monster from Space* and his cronies, the giant snapping turtle and the giant crab. Ironically, the smaller sound matches nicely the film's cheesy, pulp demeanor. If you enjoy the impetuous fantasy of a film like Hammer's *The Lost Continent* (1967), then you'll probably find *Yog* to be a bit of a hoot as well.

Speaking of impetuous fantasy, suite five, *Ido Zero Daisakusen* (*Latitude Zero*, 4 tracks - 7:29) qualifies in spades. The plot is a bit like Verne's *20,000 Leagues Under the Sea*: a powerful sub and its genius inventor are all that stands between humanity and a madman bent on global destruction. The film is again, like *Godzilla*, a metaphorical apologetic for the ugliness of the War. The utopian hideaway of *Latitude Zero* is the Japanese vision of their nation's pristine future, while the insane despot with his genetic monstrosities, bat-humanoids, giant rats, and flying lions symbolizes the West, the deceitful and corrupting occidental. Ifukube's main title for the film substantiates this design in that it is, directly to the ear, a venerable ode to the small, lonely island home of a tenacious and proud people. The rest of the cues delight in an immediate allusion to the delirious inflection of the narrative and its elements, an absolutely screaming brass over piano and spooky organ—Black Bart has tied Sweet Nell to the railroad tracks again!

Suite seven, *Koroshita Nowa Dareda* (*Who's the Killer*, 1 track - 1:20): Wow, totally cool to get Les Baxter-style bachelor-pad exotica from a first-rate Japanese composer.

Suite eight, *Majin Strikes Again* (2 tracks - 7:35): The second *Majin* film (there are four) has a main theme that is essentially Ifukube's Dai Kaiju sound, but it is here pushed to an extreme. There is present the *Majin* motif with snippets of Dogora, and the composer's Frankenstein theme, but the orchestration is more sparse and emphatic—more ominous. Unlike the half-spirit/half-animal Dai Kaiju, *Majin* is wholly a supernatural phenomenon.

Disc nine, eleven suites: Suite one, *Kotan no Kuchibue* (*Kotan's Whistle*, 9 tracks - 30:55): This score is a transcendent, pacifying work of art. A first listen was enough to impart the revelation that peace is probably the greatest blessing God can bestow upon a human heart.

Suite two, *Nemuri Kyohshiro Tajyo-Ken* (*Nemuri Kyohshiro Loves Only His Sword*, 3 tracks - 3:15): Another mix of East and West; Ifukube has a harpsichord carry the melody of the elegant main theme, an instrumental sonata for some royal court, but this has been sharply spiced with

an underpinning of kabuki taiko sticks and male voice. Be on the look-out for a quick cameo of the Frankenstein theme in the third track.

I miss the passionate antics of the late Page Cook, for many years the film-music critic for *Films in Review*. He had originally complained that Herrmann's fast-paced motif "Fire Engine" for *Fahrenheit 451* was too obvious. Later, if memory serves, he recanted and admitted to a better understanding of the composer's intentions. I mention this because the Cook/Herrmann incident is a doppelganger for my reaction to an Ifukube cue, "Destruction of the Control Machine" from *Destroy All Monsters* (suite four, 3 tracks - 4:44). The scene in the film has stalwart astronauts deep inside an alien moonbase, attempting to burn out, with a laser rifle, the device with which the aliens have been manipulating Earth's native monsters. As our spacemen desperately race to melt the transmitter, the generator and cable for the laser begin to overheat, and even catch fire. For this Ifukube wrote a nervous capriccio that I took to be an example of what John Barry has called "The mistake of trying to speed up a slow scene with fast music." I now believe that Ifukube was instead giving the scene an expressionistic reference to the barely contained energy rushing from the generator and through the burning cable, and as such I now find this cue to be warranted and effective. The end title music for *Destroy All Monsters*, first heard on oboe, then organ and strings, reflects the inscrutable minds and manners of the chthonian giants—Godzilla, Rodan, Mothra and the rest. As the cue plays, the creatures slowly tilt their gaze to look up at the tiny mortals hovering overhead in a helicopter. It is a poignant and uncanny instant.

For many of the Toho monster flicks Ifukube needed to write primitivistic music for mysterious tribes and isolated island clusters. I've never been a big fan of this particular vein of his film music, but fortunately this volume includes the one such piece that I do appreciate, the title credits theme for *King Kong Escapes* (suite five, 3 tracks - 6:48). It's very laid back and ill-omened; the throbbing drums make it almost seem sexy! By the way, the film stars Jackie Gleason's daughter.

Suite eleven, *Shitamachi* (1 track - 1:18): The main theme is a pretentious hymn to nostalgia. Every time Ifukube writes a piece for full orchestra and chorus, like this one, it is compelling.

Disc ten, ten suites: Suite one, *Sandaken Hachiban Shokan Boukyo* (*Memories of the Whore House at Sandaken*, 2 tracks - 5:22): Two beautiful tracks from this film. The first is a short preamble for percussion, a simple description of the furtive comings and goings of human beings. From the proper vantage point we look no different than ants swarming around their little mounds. The second major piece is a haunting elegy to the ironic victims of prostitution, the prostitutes themselves. Ifukube paints a gripping image of eroded dignity and broken spirits.

Suite two, *Mechagojira no Gyakushu* (*Revenge of Mechagodzilla*, 1 track - 4:35): The main theme for this film, the last of the first generation of *Godzilla* films, is a dominant work. Ifukube's music for all the following films in the series is, to a certain extent, comprised of reworked original themes and ideas from the score for the pioneer production *Gojira*. But here, perhaps being aware that this was the end of the line for the radioactive behemoth (at least until the second series of films began in 1984) he pulled out the stops and produced this complex and exciting variation on his own canon for the saga. The composer mutated the disposition of the *Gojira* anthem; he shifts the focus from the monster to the extrinsic, the evil "other." By the time this film was made the Japanese people were less concerned, politically, about the new atom bomb and its effects. Their new worry was an old one—loss of identity. After the dust of the War had settled it became apparent that Japan was becoming increasingly Westernized. By the sixth film *Godzilla* had already undergone a personality shift: he became Japan's savior, a protector. Lurking in the shadows of this film's on-screen hi-jinks is the following allusion: *Godzilla*, as a mythical being, represents the past and therefore tradition—Japanese culture. *Mechagodzilla*, who is evil, is an artificial, technologically advanced tool of assimilation and conquest; being the brainchild of evil "aliens" only reinforces his status as a symbol of the West. Just how serious a threat cultural

absorption into the ways of the West was seen to be is very noticeable in the score. Ifukube's main theme is, in fact, a frightening march, a march with synthesizer overtones of an awesome and evil 20th century technology. It is his most sinister theme for the series.

Suite four, *Sanda Tai Gaila* (*War of the Gargantuas*, 3 tracks - 6:19): This is unquestionably one of the strangest films ever made. It is a sequel to *Frankenstein Conquers the World*. In that film (speaking of strange!) the 60-foot mutated Frankenstein monster is finally dragged into the sea and devoured by a giant octopus called *Dako—the end*. In the domestic print of *Gargantuas* it is explained that two large chunks of the original monster, one piece being a hand lost on land, the other an anonymous piece of flesh lost at sea and left uneaten by *Dako*, simultaneously grew into two new and complete organisms. One of them, *Gaila*, is green, scaly, amphibian and evil; the other, *Sanda*, is brown, furry and a mountain-dwelling vegetarian. Unlike the first film, *Gargantuas* is burdened with no appreciable subtext; it is, quite simply, a rollicking exercise in Asian pulp-insanity. Because of this, Ifukube's Dai Kaiju conventions are here reduced to their quaintness. I recommend the soundtrack album to anyone out there even moderately interested in the composer's work for these wonderful, outlandish films (*Frankenstein vs. Baragon* and *Sanda vs. Gaila*, King Records KICA 2038-CD/*Fantasy World of Japanese Pictures, Part 3*, Toho Records AX-8108-LP). The main-title music says it all; it begins with a couple of dizzy arcs from a singing saw (this time I'm sure!), then the strings, and finally the horns bellow; they combine to formulate a diagram of ugliness, obscene bulk, and the incomprehensible. These features are fundamental to any experience of the truly monstrous. If you can't relate to Japanese monsters, then think of that lawyer on the toilet in *Jurassic Park*, he'd know what I'm talking about! The third track, "The Volcano—Death of the Frankenstein Brothers" is sumptuous, a contrite pavane for the loss of the mythological. Many generations ago the Japanese people shared a rich tapestry of magical beings and heroes; today the only remnant of their ilk is to be found in the fringes of popular media. Maybe modern man should shed a tear every time a great beast or a dragon dies in a film; it is the death, repeated every showing, of our cultural innocence.

Suite five, *Oginsama* (10 tracks - 20:14): An elegant and majestic work, Ifukube's answer to Barry's *Mary, Queen of Scots*.

The late Mr. Wada seems to have saved much of the best for last. Many of the remaining 15 tracks on this disc are among the loveliest of all ten volumes. Four of suites eight through ten are for costume dramas, and all of the music has a traditional tenor. One of the finest tracks is the song, for female vocalist, from suite eight, *Yagyu Bugeicho Sohyo Hiken*. It bears beautifully the full weight and resonance of the Japanese culture.

To cap this overview I should give mention as to why I did not comment upon every suite. Ifukube's work does present a certain stylistic uniformity, especially observable in a format such as this SLC assemblage. It is apparent that this great composer's inclination is to write music of a deliberate pace and solemn nature; the reader can assume that most of the suites or tracks here left unattended do, in general, parallel such a bearing. To encounter these volumes is uniquely, and rather spiritually, ambient in this regard.

**Corrections:** "Into the Dark Pool of Soundtrack Related," First Dive (#69): It makes a writer feel good to know there are readers out there who know their stuff! Ken Sutak informed me that Alexander Laszlo wrote the score for *Forbidden Island*, not Martin Denny. There was even an LP released by Carlton (LP12/006, 9 tracks). I got my incorrect information on this from a guy named Boyd Rice in the *Research Industrial Culture Handbook*, issue #6/7—beware! Garrett Goulet lets us know that Paul Beaver, before he teamed up with Bernard Krause, worked in film music as an electronic instruments expert: *The Magnetic Monster*, *The Satan Bug* and *In Harm's Way*. On my own I have stumbled over the fact that Candy Hillgoss of *Carnival of Souls* did make one other film (see Mail Bag). Thanks for the info guys! Lukas will be mailing off to you coupons for free dinners at Harryhausen's House of Barbequed Ymir. —John Bender

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